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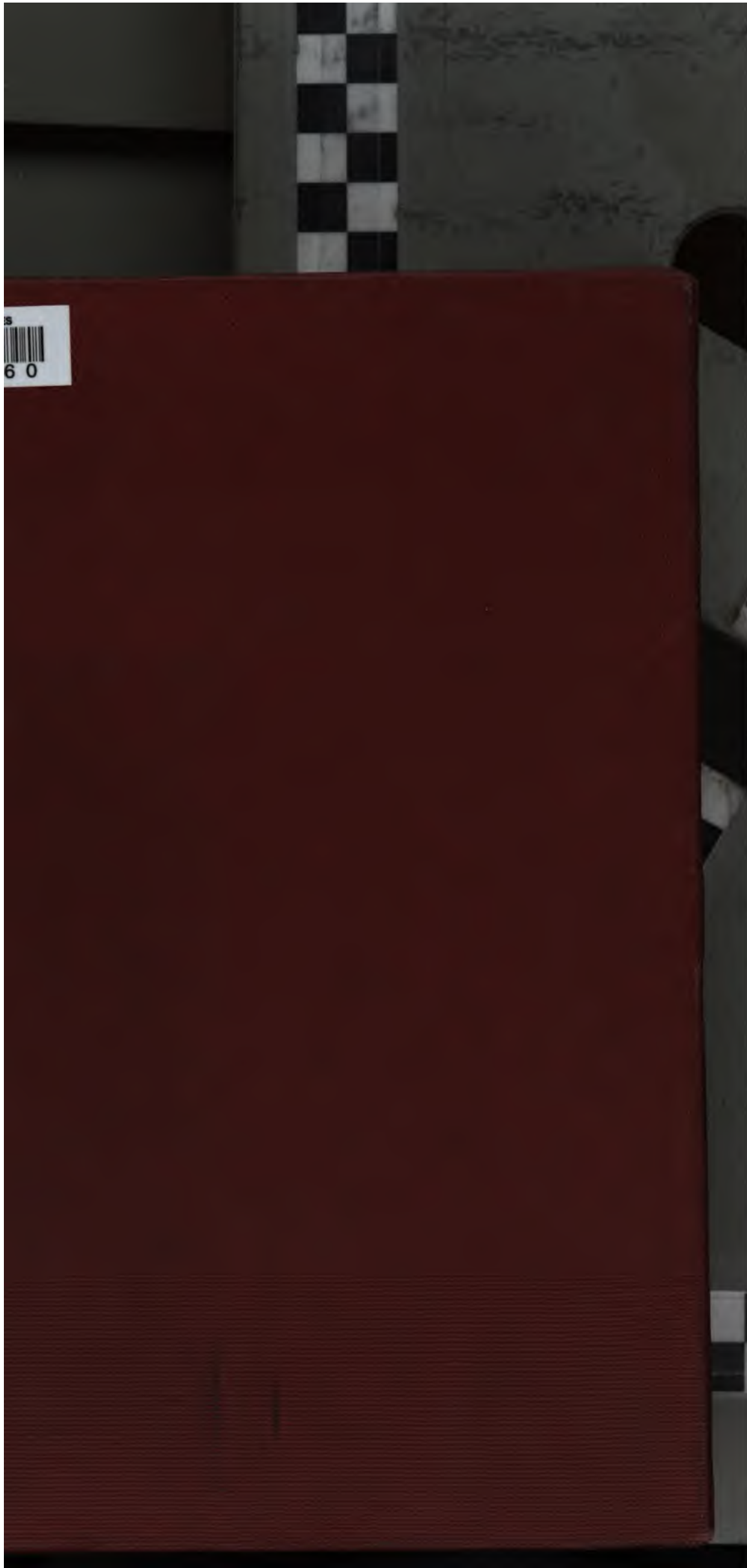
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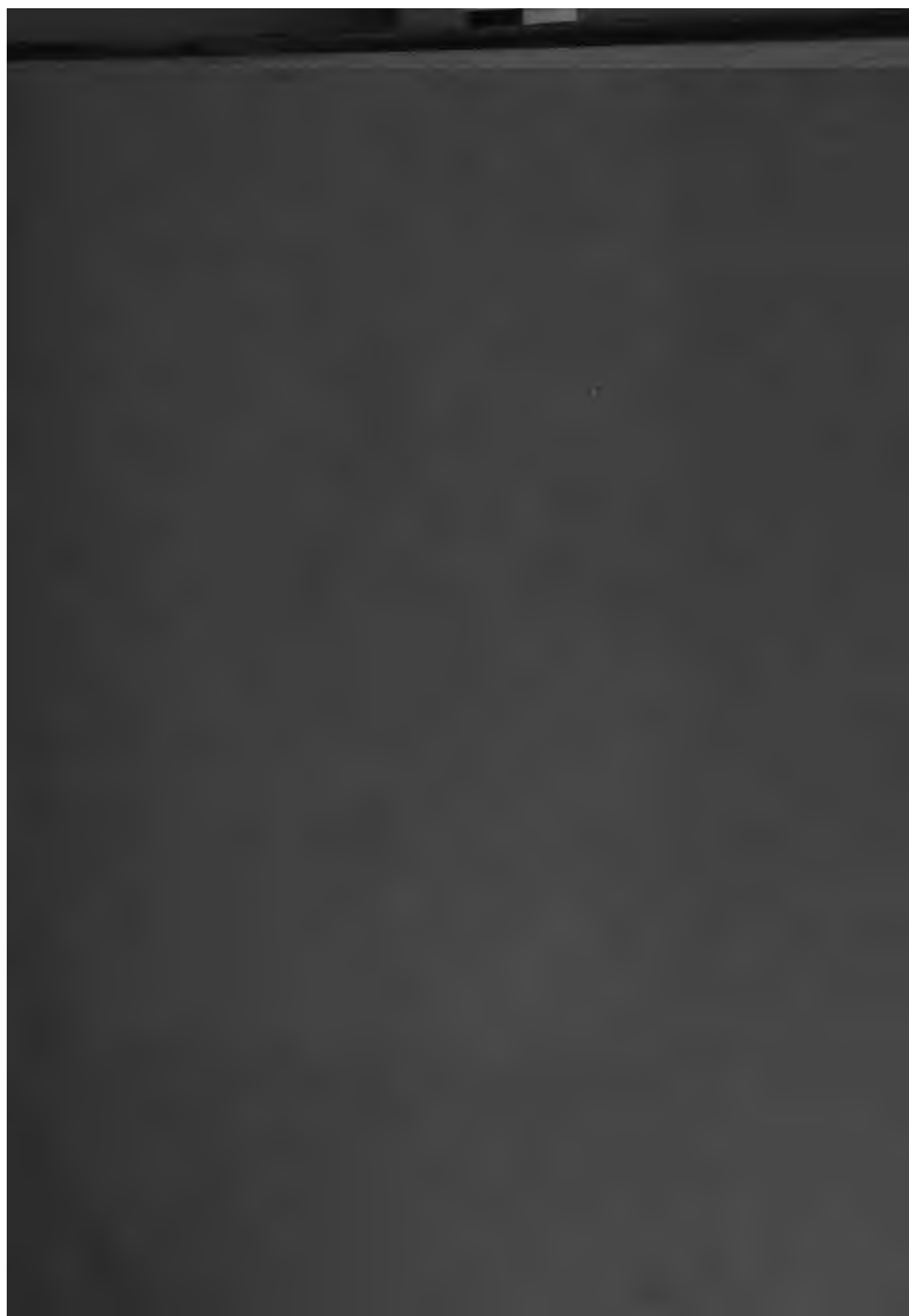
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8vo, half red morocco, gilt top, uncut edges. Oxford, n. d.
- 5 ACOSTA (J.). THE | NATURALL | AND MORALL HISTORIE OF THE | EAST AND WEST | INDIES. | Intreating of the remarkable things of Heaven, of the | Elements, Mettalls, Plants, and Beasts which are pro- | per to that Country: Together with the Manners, | Ceremonies, Lawes, Governments, and Warres of | the Indians. | Written in Spanish by Joseph Acosta, and translated | into English by E[dward] G[rimestone.]
London | Printed by Val. Sims for Edward Blount and William | Aspley, 1604
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This work has been translated into almost every language in Europe. Acosta composed part of his work in Peru, and the remainder on his return to Europe. He was one of the earliest and most curious and accurate observers of the customs and peculiarities of the Aborigines.
- 6 ADAMS (J.). THE WORKS OF JOHN ADAMS, Second President of the United States: With a Life of the Author, Notes and Illustrations, by his Grandson, Charles Francis Adams.
Boston: Little, Brown and Company, 1850-56
10 vols., 8vo., half orange morocco, by ZAENS DORF.

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- 162 BIBLIA PAUPERUM. Reproduced in fac-simile, from one of the copies in the British Museum, with an historical and bibliographical Introduction by J. Ph. Berjeau.

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A faithful reproduction of one of the very first Essays towards the Art of Printing by Letters and Figures cut out in blocks of wood, before the invention of movable types.

- 163 [BIBLIA SACRA LATINA, e versione sancti Hieronymi.]

8vo, crimson plush, gilt edges.

MS. of the 13th century on fine silk-like vellum, manufactured from the skin of

aborted calves. The text is preceded by the Prologue of St. Jerome, the initial letter of which contains an exquisite little miniature of St. Jerome engaged on his translation. At the beginning of the book of Genesis is a miniature in seven compartments, each one being devoted to a quaint representation of the different works of the creation, except the seventh, which portrays the Crucifixion of our Lord. At the beginning of each book throughout the Bible is a small but very beautifully finished miniature, those at the end of the New Testament being especially worthy of remark. The last 34 leaves are occupied with an index to the whole Bible. At the beginning of the volume is a very elaborate account of the peculiarities of the volume, written in Spanish, in 1813, by one Manuel Abella.

164 **BIBLIA SACRA LATINA [TESTAMENTUM VETUS] e versione et cum Præfatione Sancti Hieronymi.**

[Sine loco aut anno Moguntiae cura Johannis Gutenbergi, circa 1450-55 *Folio. Brown crushed levant morocco extra, inlaid with blue morocco after a Grolier pattern, gilt edges, by W. MATHEWS. A chef-d'œuvre of bibliopæic art.*

THE FIRST PRINTED EDITION OF THE SACRED SCRIPTURES, AND THE FIRST BOOK PRINTED WITH MOVABLE TYPES.

The first book produced by the Art of Typography, known variously as the *Mazarine Bible*, the *Gutenberg Bible*, and the *Forty-two Line Bible*. It was called *Mazarine* because of the fact that the copy which formed part of the library collected by Gabriel Naudé for Cardinal Mazarin, was recognized as more ancient than any of the other printed Bibles then known, and supposed to be the only copy in existence of the large folio Vulgate known to have been finished in 1455. The proof that it was printed before the year 1456 is established by a rubricator's inscription in the copy belonging to the Bibliothèque Nationale at Paris, which shows that Heinrich Cremer completed his labour on that copy (by filling in initials and ornaments) in the month of August, 1456. The still extant documents of the law-suit which resulted in severing the partnership of Gutenberg and Fust, prove that a large Bible was published by the firm in 1455, which, of course, had taken some years to execute. There is thus no hitch or break in the links of evidence by which we are enabled to conclude that the Mazarine Bible was the first book ever printed by means of the invention of movable types.

The present copy contains only the Old Testament complete; that is, about four-fifths of the entire work. It is ornamented with contemporary border-illuminations of graceful scroll-work. The first leaves, as well as the rest of the book, are printed with forty-two lines per column. Most of the extant copies (all those on vellum, and nearly all those on paper) have only forty lines per column in the first eight leaves; a variation which arises from the reimpression by Fust and Schöffer in 1456 of those early leaves, either in consequence of the damaging of the outer leaves, in the transfer of the stock from one warehouse to another, or for the purpose of giving their issue the appearance of a new edition. Of course, as they had the types, they might have reprinted them, line for line, but Schöffer had in the meanwhile invented fresh types of abbreviations, and naturally desired to exhibit them in print. It was the use of these which diminished the number of lines per column. Brunet was unaware of the existence of copies with forty-two line columns throughout, which, from their priority, are naturally the more desirable as well as the rarer.

- 165 **BIBLIA INTEGRA**: summata: distincta: accuratius re-
emēdata: utriusq[ue] testamenti cōcordantiis illustrata.

[Colophon] Finis y Johannem Froben de Hamelburgk cive Basillen Anno dñi
MCCCCXCV

Small 8vo, red morocco, gilt edges, by E. BURNIER.

- 166 **BIBLE**. The Byble, that is to say all the holy
Scripture: in which are contayned the Olde and New
Testamente truly and purely translated into English,
and nowe lately with greate industry and diligence
recognised [by Edmunde Becke.]

Imprinted at London, by Jhon Daye and William Seres . . . MDXLIX
Folio, brown morocco extra, gilt edges, by BEDFORD.

Although usually credited to Taverner, the above is a perfect copy of Matthews' translation with but little variation from the text of 1537. The first title to the Old Testament is rubricated, and within a border composed of 14 woodcuts; four other titles are printed in black only, but also within a border. At the commencement of the Psalms is a large woodcut, "David and Uriah," and another woodcut prefaces Isaiah. At the head of each Gospel the Evangelists are curiously represented, "St. Mark's" effigy being signed I. F.; these initials are supposed, by Nagler, to stand for Hans [John] Frank of Basle.

- 167 **BIBLE**. The Holie Bible; conteynyng the Olde
Testament and the newe.

Imprinted at London in powles Churchyarde by Richard Jugge, printer to the
Queenes Maiestie, 1568

*Royal folio, with 3 portraits engraved on copper, and 140 engravings on wood,
russia extra, gilt edges.*

First edition of the important version commonly known as the "Bishops' Bible," published just ten years after the accession of Queen Elizabeth, under the superintendence of Parker, Archbishop of Canterbury, the greatest care being taken in the revision of the text by more than fifteen learned men, Greek and Hebrew scholars, besides Parker himself, who superintended the several portions as they came from the hands of those to whom he had committed them. Parker had certainly paid far more attention to this edition than Cranmer had ever done to all of his put together, yet he was not allowed to have his name emblazoned on the title-page, nor anywhere else in the volume, but the primate had slipped his paternal arms, empaled with those of Christ Church, Canterbury, into an initial T at the genealogical table in the Old Testament, and at the preface to the New; and his brethren, by his orders, had placed their initials at the end of their several parts, the which, as Parker informed Sir William Cecil, was a policy of his own to make the parties "more diligent, as answerable for their doings." It has been erroneously supposed that this revision was undertaken by Royal command. Le Long has said as much; but it was on no higher authority than the mere assertion of Arnold Boot, the Dutch physician.

This was by far the most splendid edition of the Holy Scriptures up to that time

issued from the English press, being printed in a most sumptuous manner. On the title, within an oval, is a beautifully engraved portrait, on copper, of Queen Elizabeth; at the beginning of the Book of Joshua is the portrait of Dudley, Earl of Leicester; and that of Cecil, afterwards Lord Burleigh, at the commencement of the Psalms. The numerous woodcuts are the work of Virgil Solis; those in the Revelation are the same that were used by Jugge in his edition of the Testament, 1550, a border being added.

THE ELIOT BIBLE.

- 168 BIBLE. THE | HOLY BIBLE: | Containing the | Old Testa-
ment | and the New. | Translated into the | Indian Language |
and | Ordered to be Printed by the Commissioners of the Vnited
Colonies | in New-England, | At the Charge, and with the Con-
sent of the | Corporation in England | For the Propagation of the
Gospel amongst the Indians | in New-England. |

Cambridge: | Printed by Samuel Green and Marmaduke Johnson, | MDCLXIII

Small 4to, brown levant morocco, richly ornamented in the style of Charles II., and enclosed in a blue morocco Solander case.

Collation. Indian Title—Mamvsæ | Wunneetupanatamwe | Up-Biblum God | Naneeswe | Nukkone Testament | Kah Wonk | Wusku Testament. | Ne qnoshkinnumuk nashpe Wuttinneumoh Christ | noh asoowesit | John Eliot. | Cambridge: | Printeucopnashpe Samuel Green Kah Marmaduke Johnson, | 1663. 1 l. English Title 1 l. Dedication to King Charles II., 2 l. List of Books 1 l. Text 412 l. A to m m m m in 4s. Indian Title.—Wusku | Wutttestamentum | Nul-Lordumun | Jesus Christ | Nuppoquohwuffuaeneumun. | Cambridge: | Printed by Samuel Green and Marmaduke Johnson. | MDCLXI. 1 l. English Title—The New | Testament | of our | Lord and Saviour | Jesus Christ. | Translated into the | Indian Language, | and | Ordered to be Printed by the Commissioners of the Vnited Colonies | in New-England, | At the Charge, and with the Consent of the | Corporation in England | For the Propagation of the Gospel amongst the Indians | in New-England. | Cambridge: | Printed by Samuel Green and Marmaduke Johnson. | MDCLXI. | 1 l. Dedication to King Charles II., 2 l. Text 126 l.

Wame | Ketoohomæ uketoohomaongash | David. | 50 l. Noowomo 1 l.

Size of printed page in full 6½ by 4½ inches. Of the Leaf 7⅞ by 5½ inches.

On the recto of the list of Books is written, "Thomas Shepard's Book. 2.6°. 1666. ye gift of ye Rev^d Translator." And on a blank leaf at the beginning, "Thomas Nixon of Southborough County of Worcester Massachusetts left this Bible & "it came to the hands of Tho^s Nixon Jun. about 1800 or later. Left to Warren Nixon in 1842, Framingham County of Middlesex & State of Massachusetts. ' Thomas Nixon was the Son of Christopher Nixon of Framingham. It is not "known how Thomas Nixon came by this Bible."

Mr. Francis Bedford who bound this Bible in 1879 wrote as follows: "Of the Eliot's Indian Bible I am proud to say I have bound to the best of my memory no less than six copies, and . . . I consider your Copy with the four Titles and two Dedications, as the finest copy I have had pass through my hands . . . I may have bound some four or five other copies, all of which were sadly mutilated by the sanguinary knife of the *Goth Book-binder*."

Mr. J. Hammond Trumbull, of Hartford, Conn., after an examination of this Bible wrote: "I congratulate you on the acquisition of so remarkable a copy of Eliot's Bible. It is the only copy known to me which contains *both* dedications, and I have no doubt that it was specially made up by Eliot for presentation to the younger Thomas Shepard of Charlestown, whose father was one of the earliest and most efficient promoters of the Indian work. There is no question as to the genuineness of the titles and dedications. It is a good copy of the *first* edition, and in size, up to the standard of the "Royal copies" . . . the New Testament Dedication and English title, gives it exceptional value."

- 169 BIBLE.] Mr. J. H. Trumbull's Translation of the Catechism at the end of Eliot's Indian Bible.

Albany: J. Munsell, 1865.

Small 4to, brown, gros grained levant morocco, by F. BEDFORD.

Thirty-five copies of this Translation were printed for presentation to owners of the Bible.

"A single leaf at the end of Eliot's Indian Bible—in both the first and second editions—contains a Catechism for the Indians, or more exactly, some rules and directions for leading a religious life, in the form of answers to the two questions, "How can I walk with God all the day long?" and "What should a Christian do to keep the Sabbath day perfectly holy?"

- 170 BIBLE. THE HOLY BIBLE, . . . translated out of the original Tongues, and with the former translations diligently compared and revised . . .

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London: Printed by Assignees of J. Bill & Chr. Barker, 1675

. . . And containing the History of y^e Old and New Testament in Cutts.

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Leyden: Johan Elzevier . . . CIDDCLXIII

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- 173 BIBLE. THE HOLY BIBLE, containing the Old Testament and the New . . .

Cambridge: 1769

12mo, red morocco extra, gilt back and sides, by ROGER PAINE.

From J. T. Payne's collection. No. 10.

- 174 BIBLE. THE HOLY BIBLE, containing the Old and New Testaments . . .

Oxford: T. Wright and W. Gill, MDCCCLXXII

2 vols., 8vo, white vellum, with pen-and-ink sketches on the sides of covers.

- 175 BIBLE. BIBLIA, das ist, die Ganze Gottliche Heilige Schrift, alten und Newen Testaments, nach der Deutschen Uebersetzung D. Martin Luther . . .

4to, sheep.

Germantown : Christopher Saur, 1776

The third edition of Saur's Bible, and the second, printed by the younger Saur, who succeeded to his father's press about 1744. The revolutionary war broke out about the time it was issued, and after the battle of Germantown, Saur went to Philadelphia, and resided there while the British held possession of that city. His estate was confiscated in consequence, and his books sold, the principal part being used for cartridge paper. Mr. Saur's daughter succeeded in rescuing ten copies, which she caused to be bound.

- 176 BIBLE. THE | HOLY BIBLE, | containing the | Old and New | Testaments: | Translated out of the | Original Tongues: | and with the former | Translations | diligently compared and revised. |

Trenton : | Printed and Sold by Isaac Collins | MDCCXCI |

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This is the first Bible printed in New Jersey.

- 177 BIBLE. THE OLD [and the NEW] TESTAMENT [and APOC-RYPHA]. Embellished with Pictures and Designs by the most eminent English artists.

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London : John Reeves, 1802

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Cambridge, 1823

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Tours : Alfred Mame et Fils, MDCCCLXVI

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- 187 **[BINDING.] HISTORIE DE LA BIBLIOPHILIE RELIURES,** recherches sur les Bibliothèques de plus célèbres amateurs armorial des Bibliophiles. Publiée par J. Techener et accompagnée de planches gravées à l'eau forte par M. Jules Jacquemart.
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man (because he then | went stumbling i'th darke) could never |
see till Now | And because a Company of Rogues, Cunning |
Canting Gypsies, and all the Scumme of our | Nation fight heere
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Subscription Copy with Subscribers' Names.

- 1365 **HORACE. QUINTUS HORATIUS FLACCUS.**

Londini: Gulielmus Pickering, MDCCCXXIV
Printed on India paper. 16mo, red levant morocco, by GRUEL.

- 1366 **HORACE. THE WORKS of HORACE.** Translated literally into English Prose. By C. Smart, A.M. A new Edition. Revised with a copious selection of Notes. By Theodore Alois Buckley, B.A.

Post 8vo, half calf.

London: Bohn, MDCCCLIII

- 1367 **HORÆ BEATÆ MARIÆ VIRGINIS.** MS of the 15th century of English execution, written in double columns on vellum, with a large number of miniatures within the major initial letters, and at the head of chapters.

4to, old red velvet.

The volume opens with a calendar. At the foot of each month are the signs of the zodiac, and the seasonable occupations, in small circles, minutely but exquisitely painted. At two places in the volume appear the Arms of a former possessor, viz., two escallop shells with a heart underneath.

- 1368 **HORÆ Beatae Mariæ Virginis.** MS. on vellum of the 15th century of Flemish execution.

4to, red velvet, enclosed in a red morocco case.

It is a volume of exceptional richness in the decoration and illumination of the pages, each of which, including the Calendar, is surrounded by a brilliantly painted border of elegant design. The occupations of the months and the signs of the zodiac are painted in small circles on the side borders of the calendar.

The volume contains 17 large miniatures. They represent 1-4, The four Evangelists. 5. Christ bearing his cross. 6. The Annunciation to the Virgin. 7. The visitation of S. Elizabeth. 8. The Nativity. 9. The Annunciation. 10. The

Offerings of the Magi. 11. The presentation of Christ in the Temple. 12. The flight into Egypt. 13. The assumption of the Virgin. 14. The Crucifixion. 15. The day of Pentecost. 16. The penitence of David. 17. The Office of the dead.

From the celebrated library of Miss Richardson Curren.

1369 **HORÆ Beate Mariæ Virginis cum Calendario.** Sæc xv
4to, old morocco, gilt.

MS. On Vellum, 65 leaves, with 12 other leaves, *i. e.*, 24 pages of Calendar—these latter decorated with 47 small miniatures by a Flemish Artist, those in the top heading exhibiting the vices of the male sex, with an attendant Evil Spirit, those at the front the Female Virtues. The drawings at the foot of each page consist alternately of subjects Religious and Historical, and the usual occupations of each month. Three large illuminations with borders enclose smaller miniatures, one of which represents an artist presenting his labors to his Patron who is regally crowned. Every page has ornamented borders in gold and colors, and the initials throughout, which are many hundred in number, are decorated and gilded.

From the Collection of M. Libri. Described in the Libri Catalogue, as "Henry VIIIth's Copy in the Original English binding of the XVIth Century, gilt edges, the sides completely covered with gold tooling, and having the Tudor rose on the sides."

It has been asserted that Jos. Cundall, binder to the King, had some of his patterns designed by Holbein.

1370 **[HORÆ Beate Mariæ Virginis.]**

*Jesus soit en ma teste et mon entendement.
Jesus soit en mes yeulx & mon regardement.
Jesus soit en ma bouche et en mon parlement.
Jesus soit en mon cuer et mon pensement.
Jesus soit en ma vie et en mon trepassement.*

[The above verses stand at the head of the title and are followed by others of a similar character.] [At the end is the following colophon]: *Ces heures furent achevees en l'honneur de nostre Seigneur Jesucrist: & de la glorieuse Vierge Marie. Le xx. iour daoust. Mil cccc quatrevingts & dix [1490]. Pour Anthoine Verard libraire demourant à Paris sur le pont nostre dame . . .*

4to, PRINTED ON VELLUM, every page surrounded by a wood-cut border, bound in green velvet with silver-gilt clasp.

This volume, one of the chef-d'œuvres of Verard's press, is quite complete according to the description of Brunet, vol. v. coll. 1605 (No. 125), but Brunet appears never to have seen any copy on vellum.

It is the edition known as "*les Grandes Heures de Verard*," to distinguish it from the editions in smaller size by the same printer. This measures 10 in. by 7 in.

Each page is surrounded by a wood-cut border, the figures engraved in free outline; and there are 15 large wood-engravings, carefully colored by a contemporary artist in the style of the MS. Horæ of the 16th century.

The wood-cut borders and illustrations are precisely the same as in the "*Grandes Heures de Verard*" without date, sold at the Perkins' sale. The Almanack is the same as in that edition (1488-1508), but there is a variation in the title.

- 1371 **MORAE, &c. Simon: Vostre. Les presentes heures a lusaige de Rome toutes au long sans requir: abec les figures et signes de l'apocalipse: la vie de thobie et de judic | lesaccides de l'homme | le triumphe de cesar | les miracles nostre dame: ont este faictes a Paris pour Symé vostre libraire demourât en la rue neufuc a leseigne jehâ lebâgel.**

8vo, old calf.

(Paris—circa 1500)

A specimen of Simon Vostre's printing on Vellum. The borders include the Dance of Death, and numerous other subjects, many of them quaint, and executed in a superior manner.

- 1372 **HORNE (T. H.). AN INTRODUCTION to the STUDY of BIBLIOGRAPHY, to which is prefixed a Memoir on the public libraries of the Antients.**

Illustrated. 2 vols., 8vo, half morocco, gilt top, uncut. London: T. Cadell, 1814

- 1373 **HORSMANDEN (Daniel). A | JOURNAL | of the | Proceedings | in | The Detection of the Conspiracy | formed by | Some White People, in Conjunction with Negro and other Slaves, | for | Burning the City of New-York in America, | and Murdering the Inhabitants, | which Conspiracy was partly put in Execution, by Burning his Majesty's House in | Fort George, within the said City, on Wednesday the Eighteenth of March, 1741 and | setting Fire to several Dwelling and other Houses there, within a few Days succeeding. | And by another Attempt made in Prosecution of the same infernal scheme, by putting | Fire between two other Dwelling Houses within the said City, on the Fifteenth Day of | February, 1742; which was accidentally and timely discovered and extinguished. Containing. |**

I. A Narrative of the Trials, Condemnations, Executions, and Behaviour of the | several Criminals, at the Gallows and Stake, with their Speeches and Confessions: with | Notes, Observations and Reflections occasionally interspersed throughout the whole. |

II. An Appendix, wherein is set forth some additional Evidence concerning the said | Conspiracy and Conspirators, which has Come to Light since their Trials and | Executions. |

III. Lists of the several Persons (whites and Blacks) Committed on Account of the | Conspiracy; and of the several Criminals executed; and of those transported, with | the Places whereto. | By the Recorder of the City of New-York | . . .

New York: Printed by James Parker, at the New Printing-Office, 1744

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 A COLLECTION of ORIGINAL PAPERS RELATIVE to the HISTORY of the COLONY of MASSACHUSETTS-BAY. Boston, New-

England, Thomas and John Fleet, 1769.—The History of the Province of Massachusetts Bay, from the Year 1750, until June, 1774. London, MDCCCLXXVIII.

London and Boston, 1765-1828

4 vols., 8vo, red levant morocco, by W. MATTHEWS.

The first two volumes of the above were issued in Boston in 1764 and 1767 and reprinted in London the following years; the Collection of Papers was published at Boston in 1769 and not reprinted in London, whilst the fourth volume was published in London in 1828 and not reprinted in Boston. Hence there is no such thing as a complete Boston copy or a complete London copy, but all sets must necessarily be mixed. Some copies of Vol. 1. were issued in London with the date of 1760 in error, but the leaf was cancelled.

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London: J. Wilkie, MDCCCLIX

Map. 8vo, half red morocco, uncut, by BEDFORD.

- 1463 [INDIES] WEST INDIA COMPANY, ETC. SPIEGHEL DER SPAENSCHER tyrannye in West-Indien. Waer inne Verhaelt Wordt de moordabighe schandelijcke ende grouwelijcke Septen die de selve Spaenjaerden ghebruyckt hebben inde selve Landen. Mitsgaders de beschryvinghe vander ghelegentheyten reden ende aert van de self de Landen ende Volcken. In Spaencher talen beschreven, door den E. Bisschop Don Fray Bartholome de las Casas, Van S. Dominicus Oorden. By Cornelis Claesr, 1607.

Map. Small 4to, morocco, by PRATT.

- 1464 BEDENCKINGHEN over den staet Vande Vereenichde Nederlanden: Nopende de Zeevaert Toop-handel ende de gemeyne Neeringe inde selve. Ingevalle den Peys met de Aerts-hertogen inde aenstaende Drede-handelinghe getrossen Wert. Door een lief-hebber eenes oprechten ende bestandighen Vredes Voorghestelt. Gedrukt int Jaer ons Heeren, 1608.

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Asher, 29

Considerations on the State of Commerce, Trade, and Navigation of the United Netherlands, should a peace with the Archdukes be concluded in the approaching negotiations.

- 1465 NAERDER BEDENCKINGEN. Over de Zee-Vaerdt Coophandelende Neeringhe als mede de versekeringhe Vanden Staet defer vereenichde Landen inde teghenwoordighe Drede-handelinghe met den Coninck Van Spagnien ende de Aerts-hertoghen. Door een lief-hebber eenes oprechten, ende beslan dighen vredes voorghestelt. Ghedrukt in het Jaer ons Heeren, 1608.

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Asher, 32

Further reflections on the Navigation, Commerce, and Trade of these United Lands in the present Treaty of Peace with the King of Spain.

- 1466 ONPARTYDICH DISCOURS opte handelinghe Vande Indien.

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Asher, 36

Impartial treatise on the Indian Commerce.

- 1467 MEMORIE Vande ghevrichtighe redenen die de Heeren Staten generael behooren te bevveghen om gheensins te wijcken vande handelinghe ende vaert van Indien. n. p. n. d.

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Asher, 38

(Weighty reasons which ought to determine their H. M. the States General not to give up the commerce and navigation to India in the treaty with Spain.)

- 1468 MISSIVE. Daer in Kortelijck ende grondigh. Werdt Ver-toont hoeveel de Hereenighde Nederlanden ghelegghen is aen de Dost ende West Indische Navigatie, Mitsgaders 't Profijt

dat men Van de Dost Indische Compagnie gheduerende den-
tijt Van Vierentwintch jaren hermaerds daer lut heest ghe-
trocken. Ende Met fundamentale redenen Werdt bewesen
dat door de geotropeerde West-Indische Navigatie Meer
voorveel Voor de Participanten met meerder dienste Voor de
Nederlantsche Provintien grooter schade ende asbreuck voor
den Koninck van Spaengien rij te verwachten. Gheschreven
aen Seker Vriendt end Lief-hebber van de Wel-Standt des
Vader-landts en toe ghemeenen dienst der Inghesetene dien.
Tot Arnhem. By Ian Lanz, Boeck-Verkooper. Anno 1621.

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Asher, No. 93

Letter in which it is succinctly & thoroughly Proved of how much importance it is
to the United Netherlands to preserve the East & West Indian Navigation.
Together with the profits which have been drawn from the East India Company
during the time of twenty four years. And in which it is demonstrated that by
the chartered West India Company, more profits for the shareholders, more
service for the Nederland Provinces, & greater damage & injury to the King of
Spain may be expected.

- 1469 NOOTWENDICH DISCOVERS oft Vertooch aan de Hooch-
Mogende Heeren Staten Generaal Van de Participanten der
Dost-Indische Compagnie tegens Bewinthebbers. In't Jaar
onfes Heeren, 1622.

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Asher, 77

Necessary Discourse or Address to their High Mightinesses by the shareholders of
the East-India Company, against the Governors.

- 1470 WEST-INDISCHE TRIUMPH-BASVYNE. Tot Godes ere ende
roem der Batavieren gesteken Van Wegen de Veroveringe
der Spaensche Silver-Vlote Van Nova Hispania inde Baij
Van Matanca door de Schepen vande Geotroijsche West-
Indische Compagnie onder het belepd Vande C. Manharte
Heren See-Helden Pieter Pieterszen Heyn Generael ende
Heynrich Korneliszen Lonk Admirael geschied den 8 Sept.,
1628. Door Samvel Ampzing. Tot Haerlem. By Adriaen
Rooman, CIOIOCXIX.

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Asher, 116

On the title is an engraving by C. Kittenst (eyn) of the Captain of the Silver-Fleet,
with portraits of Piet Heyn and Louck. West-Indian Triumphal Trumpet blown
in honour of God and to the glory of the Batavians upon the conquest of the
Spanish Silver Fleet of Nova Hispania by the ships of the chartered West
India Company under General P. P. Heyn & Admiral H. K. Louck on the 8th
of Sept., 1628. By Samuel Ampzing, minister of the Gospel at Haarlem.

- 1471 PROTEST ofte Scherp dreyghement't vvelck den Coninck
Van Spagnen is doende d'Heeren Staten Generael, den
Prince van Orogen, als Admirael vande Zee d'Heeren Bewint-
hebbers vande Oost ende West-Indische Compagnien: als

oock mede alle Capiteynen, Reeders, ende Participanten Vande Vrye-vaert. Ter occasie Van't veroveren Vande Silver-Vlote. Met de antvvoorde op heb selve Protest. Als cock Een Liedt, daer op passende. Tot Middelbvrgh, Jacob vande Vivere, 1629.

Small 4to, morocco, by PRATT.

Asher, 121

Protest or Angry Menace of the King of Spain against the States General. Published on the occasion of the conquest of the Silver-Fleet. With the answer to the same.

- 1472 CONSIDERATIEN ende Redenen der E. Heeren Bewindhebberen vande Geoctrojeerde West-Indische Compagnie inde Dergaedinghe Vande Ed. Hoog-Moghende Heren Staten Generael defer Dereenig de Drye Nederlanden overgelevert nopende de teghenwoordige deliberatie over den Treves met den Coning van Hispanien. Mitdsgaders Conscientieuse Bedenckingen op dese Vrage. Osmen in goeder Conscientie mach Treves maecken met den Coning van Spanjen. Ghedruckt te Haerlem by Adriaen Rooman, 1629.

Small 4to, morocco, by W. PRATT.

Asher, 130

Considerations & Reasons of the Noble Directors of the Chartered West-India Company on the present deliberations on a Truce with the King of Spain.

- 1473 CONSIDERATIEN | Ende | Redenen der C. Heeren | Bewindhebberen vande Geoctrojeerde West-Indische Compagnie inde Vergaderinge vande Ed. Hoog. Mogende Heren Staten Generael defer Dereenigde Drije Nederlanden overgelebert nopende de teghenwoordtghe deliberatie ober den Treves met den Koning van Hispanien. Mitsgaders Conscientieuse Bedenckingen op dese Vraghe. Osmen in goeder Conscientie magh Treves maecken met den Coningh Van Spangien. Ende eenighe Consideratien op den Treves. Noch de Remonstrantie van zijn Koninglijcke Majest. Van Bohemen inde Dergaderinge van de Ed Doog-mogh: Heeren Staeten General en ghegheven. Ghedruckt te Haerlem by Adriaen Rooman Boeckdzucker in de Jacobigne-straet in de verguide Parsze, 1629.

Small 4to, blue morocco, by W. PRATT.

Asher, No. 133

Considerations & reasons of the noble Directors of the Chartered West India Company delivered in the Assembly of their High Might. the States General of these Free United Netherlands, on the present deliberations on a Truce with the King of Spain, with Conscientious Reflections on the question "Whether one can in conscience make peace with the King of Spain."

- 1474 ANTWOORDT op sekeren Brief Evaly-Derbatende de redenen maerom batmen met den Dyandt in gheene Conferentie Van Treves behoort te treben. Door Wien, ende met wat ordre de selve voor den dagh gebracht ende Versocht is.

Ende eyntlijck dat den Treves in aller manieren schadelijck voor't Landt is | etc. Gedruckt in't laer, MDCXXIX.

Small 4to, polished calf, by F. BEDFORD.

Asher, No. 126

Answer to a certain letter of Eulalius containing the reasons why one should not enter into Transactions with the Enemy, by whomsoever & with whatsoever sort of intentions it be brought forward & requested, and lastly that the Truce is in every way injurious to the Country.

- 1475 COPIE VANDE MISSIVE gheschreven byden Generael Weerdenburch aende Ho. Mo. Heeren Staten Generael noopende de Veroveringhe Vande Stadt Olinda De Fernambuco met alle sijne Forten ende stercke Plaetsen. In's Graven-Haghe, 1630.

Small 4to, morocco, by PRATT.

Asher, 139

Copy of the Letter written by Gen. Wordenburch to their High Might. on the Conquest of the City of Olinda de Fernambuco.

- 1476 HEROVERINGH Van De Stadt Olinda Gelegen in de Capitanía van Pernambuco, Door den E. E. Manhasten Gestrenghe Heyndrick C. Lonck, Generael te Water ende te Lande Mitsgaders-Diderick Van VVaerdenburgh, Colonel over de Militie te Lande, van Wegen de Geoctroyeerde West-Indische Compagnie, onder de Hoog: Mo: Heeren Staten Generael, ende den Prince Van Orangen, Gouverneur Generael der Vereenighde Neder-landen. T'Amsterdam Door Hessel Gerritsz Pas-caert-schryver ende Boeck-verkorper, n. d.

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Asher, 142

Conquest of the town of Olinda in the Capitanía of Pernambuco by the Noble, Courageous and worshipful H. C. Lonck, General by Sea & Land, and also Diederick Van Waerdenburgh, Colonel of the Militia in the service of the West-India Company & under their High Might. & of the Prince of Orange, Governor General of the United Netherlands.

- 1477 HDAERSCHOUMINGE over den Treves met den Koningh van Spaignien, Door Willem VVffelinx. Ende in Druck uytgegeven door een Liefhebber des Vaderlants. Tot Vlissingen. Gedruckt by Samuel Claeys Versterre, 1630.

Small 4to, morocco, by PRATT.

Asher, 48

Reflections on the Truce with the King of Spain, by William Usselinx, and published by a Lover of his Country.

- 1478 REDEN Wan dat die West-Indische Compagnie oft Handelinghe niet alleen prosijtelijck maer oock noodtfaeckelijck is tot behoudenis van onsen Staet. Ghedruckt in't Iaer ons Heeren, M.DC.XXXVI.

Small 4to, morocco, by PRATT.

Asher, 162

Reasons to prove that the West-India Company and Commerce is not only profitable, but even necessary, to the maintenance of our State.

- 1479 TRANSLAET uyt den Spaenschen. Wegghens 't Gevecht tuffchen des Conincx Silver Vloot, en den Admiraal Houte-been in West-Indien op den 31 Augustus, 1638, 12 mylen van de Havana. Midtsgaders, De Zyste van de Dooden ende ghequetste die op des Conincx Armade geweest zijn. Eerst gedrukt in Spaensch tot Calis door Fernando Rey, 1639. Ende nu t' Amstelredam, Francooys Lieshout, 1639.

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- 1480 VERHOOGINGHE Vande Capitalien inde West-Indische Compagnie ghearrelteert byde Dergaderinghe Vande Regentiene vande selve Compagnie ghehouden tot Middelburch inde Maendt Van Junius, 1639. In 's Graven-Haghe, Byde Weduwe, ende Ersghenamen Van Wijlen Hillebrandt Jacobssz Van Wouw. Anno, 1639.

Small 4to, morocco, by PRATT.

Asher, 75

Increase of the Capital inscribed in the West-India Company resolved upon in the assembly of the nineteen of said Company held at Middelburgh in the month of June, 1639.

- 1481 CORT VERHAEL Vande ordre die sijne Conincklicke Majesteit Van Spagnien aen sijn Generalissimo den Graef de la Torre inde Bay de todos los Sanctos gegeven heest om int Werck te stellen al 't ghene hy tot recuperatie Van Brasil noodigh achten soude. Mitsgaders 't remarcabelste dat op de Custe Van deselve Capitania soo int ghevecht Vande Spaensche Vlote sterck 87 zeplen ende 41 Hollandtsche Schepen als mede by de gene hy te Lande Vande Bahai door de Bossehen in't Lant gebrachthadde Voorgevallen is Van den 19, November tot den 28 February, 1640, toe Beschreven door den Gerw. U. U. tot Amsterdam by Ian van Hilten.

Small 4to, morocco, by PRATT.

Asher, 153

Short account of the order which the King of Spain has sent to his generalissimo the Count de la Torre. That he is to do everything he may think necessary for the recapture of Brazil. Also of what has happened in the battle of the Spanish fleet of 87 sails with the 41 Dutch ships. Also what has occurred on land in the woods of Buliar from 19 November to the 28 February described by the Rev. U. U.

- 1482 DEDVCTIE. Waer by onpartijdelijck over-vvogen ende bevvesen vvort vvat het beste Voor de Compagnie Van West-Indien zy: Den Handel te sluyten of open te laten. In's Graven-Hage. Gedrukt by Isaac Bvrchoorn (1640).

Small 4to, morocco, by PRATT.

Asher, No. 171

Deduction by which is impartially Considered and proved, what is the best for the West-India Company: to close the Commerce or to leave it open.

- 1483 ACCOORT ende Articulen Tusschen de Croone Van Portugael ende de Hoog-mogendè Heeren Staten Generael der Vrye Hereenichde Nederlanden, Wegens de West-Indische Compagnie defer Landen. t'Amsterdam Door Francoys Liefhout, 1641.

Small 4to, morocco, by PRATT.

Asher, 181

Agreement and Articles between the Crown of Portugal and their High Might. the States General of the Free United Netherlands, Respecting the West India Company.

- 1484 EXTRACT Hyt d'Articulen Van het Tractaet van Bestant ende ophondinge . . . etc., 1641.

Small 4to, vellum by PRATT.

Asher, 180

Publication of the truce and cessation of all acts of hostility concluded June 12, 1641, between Don Joan IV King of Portugal and the States General of the United Provinces.

- 1485 OOGHEN-SALVE Tot Verlichtinghe, van alle participanten, so vande Oost, ende West-Indische Compagnien, Mitsgaders Verscheyden notabele Consideratien, aengaende de Vereeninghe van de Oost-ende West-Indische Compagnien, met malkanderen. In 's Graven-Hage. By Lieven de Lange in April, 1644.

Small 4to, morocco, by PRATT.

Asher, 193

Eye-Salve for clearing the eyes of the shareholders of the East and West-India Companies.

- 1486 BEDENCKINGE over d'Antwoordt der Heeren Bewinthebbers vande Dost-Indische Compagnie: Aen D'Edele Gr.: Mog: Heeren Staten Van Hollandt en West-Frieslandt in twee Schristen overgelevert belanghende de Combinatie der twee Compagnien Concordia Res Parvæ Crescunt. In's Graven-Haghe. By Ian. Veeli, Boeck-Verkooper in't Gortstraetjen. Anno, 1644.

Small 4to, calf, by HAYDAY.

Asher, 202

Reflections on the answer of the Directors of the East India Company: delivered to their High Mightinesses the States of Holland and West-Friesland; in two Papers, concerning the combination of the two Companies.

- 1487 TVVEE DEDVCTIEN, Aen gaende de Dereeninge van d'Oost ende West-Indische Compagnien aen de Ed: Groot Mog: Heeren Staten Van Hollandt ende West-Frieslandt Vand West-Indische Compagnie over-gelevert. In's Graven Hage— By Ian Veely, 1644.

Small 4to, vellum, by PRATT.

Asher, 198

Two deductions regarding the union of the East and West India Companies.

- 1488 AENSWINGE: Datmen Vande Dosten West-Indische Compagnien een Compagnie dient te maken. Mitsgaders Twintich Consideration op de Trafyque, Zeevaart en Commertie defer Landen. In's Graven-Haghe. Gedruckt by Ian Veeli, 1644.

Small 4to, morocco, by PRATT.

Asher, 187

Proof that one ought to make one Company out of the East and West India Companies.

- 1489 DISCOVERS op Verscheyde Voorslaghen Rakende d'Dost en W. West-Indische Trafyken. Het Eerste Deel, Waerinne gehandelt wert Van't Prolongeren of Vernieuwen Van't Oost-Indische Octroy. Gedruckt int Jaer ons Heeren, 1645.

Small 4to, morocco, by PRATT.

Asher, 200

Discourse on different proposals regarding the East and West India Traffic.

- 1490 AEN-SPRAECK aen den Ghetrouwen Hollander, nopende De Proceduren der Portugesen in Brasill. In's Graven-Hage. Gedruckt by Isaac Burghoorn, 1645.

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Asher, 206

Address to the Faithful Hollander on the Proceedings of the Portuguese in Brasil.

- 1491 CLAUR VERTOCH Van de Verradersche en Vyantlijcke Acten en Proceduren Van Poortugaal. In't Verwecken ende stijven vande Rebellie ende Oorloghe In Brasil. Bemeesen uyt de Brieven en Geschriften Van het selve Rijk ende hare Ministers door een Lief-hebber by een Versamelt tot mederlegginge Van de Frivole Ercusen tot der Portugijsen onschult voort gebracht. t'Amsterdam. Gedruckt by de Weduwe Van loost Broersz, 1647.

Small 4to, morocco, by PRATT.

Asher, 228

Clear account of the Treacherous & Hostile Acts & Proceedings of Portugal, In exciting & assisting the war in Brasil.

- 1492 BRASILSCHE GELT-SACK. Waer in dat klaerlijck vertoont wort dat de Participanten van de West Indische Compagnie haer Geldt ghebleven is. Gedruckt in Brasilien op't Reciff in de Bree-Bijl, 1647.

Small 4to, morocco, by PRATT.

Asher, 231

Brasilian Money-Bag: in which is clearly shown what has become of the money of the shareholders of the West-India-Company.

- 1493 POINCTEN Van Consideratie Raeckende de Vrede met Portvgal. 't Amsterdam, 1648.

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Points of Consideration regarding the Peace with Portugal.

- 1494 ADVYS op de Presentatie van Portugael. Het tweede Deel. Met een Remonstranci aen sijn Konincklijke Majesteyt van Portugael by de Inwoonders Portugesen Van de Capitanie van Parnambocq overgelevert. Gedruet in't Jaer ons Heeren, 1648.

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- 1495 COPYE Vande Resolutie van de Heeren Burgemeesters ende Raden tot Amsterdam. Op't stuck vande West-Indische Compagnie. Genomen in August, 1649.

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Asher, 250

Copy of the Resolution of the Burgomasters and Common Council of Amsterdam, on the question of the West-India-Company.

- 1496 REMONSTRANTIE. Van de Hoost-partijcipanten ende geintresseerde vande West-Indische Compagnie aen alle de Regenten des Vaderlandts: Versoeckende een spoedighe effectieve Assistentie tot meyntenuue Van de self de teghen alle de ghene diese soecken te diffolveren en te ruyneren. Ghedruckt in't Jaer onfes Heeren, 1649.

Small 4to, morocco, by PRATT.

Asher, 249

Remonstrance of the Chief Share-holders of the West-India-Company to all the Governors of the Fatherland begging for their speedy & effective assistance against all those who try to dissolve and ruin them.

- 1497 DE INSTELLINGE van de Generale Compagnie, ghemaect in Portugael Da Brasil toelatinge met de Acte van Sijn Maiesteyt, Gepasseert den 10 Meert, 1649. Gedruet tot Amsterdam, Door de Weduwe van Francoys Lief-houdt. Boeckverkoopster op den Dam in't Groot Boeck.

4to, calf, by BEDFORD.

Asher, 257

The Establishment of the General Company | made in Portugal upon Brasil ; with the Act passed by his Majesty the 10th of March, 1649.

- 1498 HAERLEMS SCHUYT-PRECTJEN op't Redres Vande West-Indische Compagnie. Gedruet op't Jaer, 1649.

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Asher, 262

Haerlems Boat-Talk on the Reformation of the West-India-Company.

- 1499 AMSTERDAMS DAM-PRAETJE, Van Wat Outs en wat Nieuws. En Wat Vreemts. Tot Amsterdam. By Ian Van Soest, 1649.

Small 4to, morocco, by PRATT.

Asher, 263

Amsterdam's Street-Talk, on Something Old, Something New, Something Strange.

- 1500 DE ZEEUSCHE Verre-Kyker. Ghedruckt tot Vlissingen in't Groene Wout, 1649.

Small 4to, morocco, by PRATT.

Asher, 264

The Zeeland Telescope.

- 1501 KORT VERHAEL Vanden staet van Fernanbuc, Toegeygent de E. Heeren Gecommitteerde ter Vergaedinghe Vande Negenthien, inde Geoetroyeerde West-Indische Compagnie, ter Camere Van Amstelredam. Door Augustus van Quelin, Mt het Francois ine Rederduytsch Vertaelt. T'Amsterdam. Ghedruckt in't Jaer ons Heeren, 1650.

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Asher, 156

Short Account of the Situation of Fernambuco.

- 1502 KLARE EN WAARACHTIGE BESCHRYVING Van de leste Beroerten en Afval der Portugezen in Brasil; Daar in d'oor-sprong dezer zwarigheden en oorlogen klarelijk Vertoont Worden. Inde Fransche taal beschreven door Pierre Moreau van Parrey in Charolois, die zelf in dat Lant geweest en d'oor-zaken dezer Veroerten naaukeurighlijk onderzocht en getrou-melijk beschreven heest. Met de Reisbeschrijving Van de zelve Schrijver Naar Brasil, en de Vreemdigheden, die hem daar in ontmoet zijn. Door J. H. Glazemaker Vertaalt t'Amsterdam Door Ian Hendriksz in Ian-Rieuwertsz, 1652.

Map of Maurittslad on the title-page. 4to, vellum, by W. PRATT.

Asher, 277

Clear and True Description of the last Troubles and Desertion of the Portuguese in Brasil: in which are clearly shown the origin and the difficulties of the war.

- 1503 REDENEN Ende Verscheyde notable Omstandigheden: Van Don Fernando Telles De Faro, Gewesene Extraordinaris Ambassadeur van Portugael by de H.: Staten Generael der Vereenighde Nederlanden. Aengaende sijn Vertreck uytis Graven-Hage ten dienste van den Koning Van Spaenjen. In de Castillaensche Tale uytgegeven ende in de Nederlandtsche overgeset, M.DC.LIX.

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Asher, 293

Reasons and several notable Circumstances regarding Don Fernando Telles de Faro, late Envoy Extraordinary from the King of Portugal to their High Mightinesses, concerning his departure from the Hague in the service of the King of Spain; translated from the Castilian.

- 1504 MANIFEST, ofte Reden van den oorlogh tuffchen Portugael, ende de Vereenichde Provintien van de Nederlanden, met de aenwijsinge Vande oorsaeck waer uyt die ontstaen is. Tot Lisbon in de Portugesche en Castiliaenche taelen gedrukt ende uytgegeven, in't Iaer, 1657. Ende nu getrouwelijck

en Verstandelijck inde Nederduytsche taele overgeset. Mitsgaders Manifestatie Van de leugen en ende valf heden waer mede het is Vervult. Ende een Kort ende waerachtich verhael van des Conincks van Portugal end fijner onderfacten trouwloose end meyneedige proceduren die de waere reden en oorsaech, end selfs het begin, Van desen oologh zijn. In's Graven-Haghe. By Henricus Hondius, 1659.

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Manifesto or Reasons of the war between Portugal and the United Provinces of the Netherlands.

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- 1506 REMONSTRANTIE Aen de Ho: Mo: Heeren de Staten Generael der Vereenighde Nederlanden: Overgegeven den Juny, 1664. By de Heeren de Bewint-hebberen Van de Geotroyeerde West-Indische Compagnie der Vereenighde Nederlanden. Opende jegens Verscheyde Memorien Van den Heer Resident Charisius wegens de (gepretendeerde) Deensche Africaensche Compagnie, aen haer Ho: Mo: overgegeven. Tot Amsterdam. Gedruckt by Pieter Ianz de Konigh, 1664.

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Asher, 320

Remonstrance to their High Migh. the States General, Delivered on the — of June, 1664; by the Directors of the chartered West India Company, against the several memoirs delivered by the Resident Carisius, on the (pretended) Danish African Company.

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Of the text two leaves are in fac-simile, but it has the original title to the New Testament and some leaves of the prologue, which is of the rarest occurrence.

8724 **TESTAMENT.** The Newe Testament, both
Latine and Englishe, ech correspondent to the other
after the bulgare texte, communely called S. Jeroms.
Faythfully translated by Myles Coverdale.

Printed in Southwarke by James Nicolson, MCCCCXXXVIII

4to, purple morocco extra, blind tooled sides, joints, gilt edges.

First edition of Nicolson's impression of Coverdale's New Testament; entirely perfect. Not more than two or three perfect copies are known.

According to Coverdale's own account (given in the Preface to his edition of the Testament printed in 8vo), this version was left by him in the spring of 1538 to be printed by Nicolson, but he says that when he chanced to see it in July, he found it "in many places both base, insensible, and cleane contrary, not only to the phrase of oure language, but also from the understandynge of the text in latyn," and he says that he has therefore put forth the octavo edition in Paris, that it may be followed hereafter by any who wish to reprint the Testament.

The account given by Anderson in his Annals of the Bible, is most curious and interesting, but not altogether creditable to Coverdale.

The second edition was printed the same year (1538) and contains numerous alterations. The curious rendering in Matt. xxvi., "Before the cocke synge" is in the second altered to "Before the cocke do crowe." Some account of the variations of the two issues may be found in the catalogue of the Huth library pp. 1450-51.

8725 **TESTAMENT.**—The Newe Testament of our
Sabiour Jesu Christe. Faythfully translated out of

the Greke. With the Notes and expositions of the darke places therein.

Imprinted at London by Rychard Jugge, dwellynge in Paules churchyarde at the signe of the byble. With the Kynge his mooste gracious licence, and privilege, forbyddyng all other men to print or cause to be printed, this or any other Testament in Englyshe [1552]

Title printed in red and black, with a wood-cut portrait of Edward VI. and upwards of 130 other wood-cuts. 4to, brown morocco super extra, gilt edges, by BEDFORD.

A perfect copy of this important edition. It was put forth under the inspiration of the revisers of the Booke of Common Prayer, as it appeared in 1552, and the notes in this Testament must be considered as representing in all respects the opinions of the Reformers in that year, *i. e.*, of those who drew up, simultaneously with the publication of this volume, the second Prayer Book of the reign, and the Forty-two Articles which were intended for the subscription of the clergy. These notes establish beyond all contradiction that the changes adopted in Edward's reign were not after the model of the Augsburg Confession, but were entirely of a Zwinglio-Calvinistic character. As regards the text of the book it consists of Tyndale's translation, with but few and unimportant variations. This edition is, in the strictest sense of the word, the Authorized edition of the New Testament from the summer of 1552, the license to Richard Jugge strictly forbidding all other men to print any manner of Testament.

For a full account of this very rare and important edition see a most interesting essay in the *Saturday Review*, Feb. 2, 1878.

2726 TESTAMENT. IL NVOVO ed ETERNO TESTAMENTO di GIESV CHRISTO.

In Lione, Per Giouanni di Tornes, e Guillelmo Gazeio, 1556

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From the library of M. Guglielmo Libri, and later, Cecil Dunn Gardner.

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London : S. Bagster, n. d.

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translations, and for clearing the Controversies in religion, of these daies; in the English College of Rhemes.

Printed at Rhemes, by John Fogny, 1582

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ZACHARIE. LES QUATRE PARTIES du JOUR. Poeme traduit de L'Allemand De M. Zacharie.

Plates by Eisen. 8vo, green morocco extra, by QUINET.

A Paris, MDCCLXIX

- 3030 ZENGER. REMARKS on the TRIAL of JOHN-PETER ZENGER, Printer of the New-York Weekly Journal, who was lately Try'd and Acquitted for Printing and Publishing two Libels against the Government of that Province.

4to, half morocco.

London : J. Roberts, MDCCXXXVIII

- 3031 [ZENGER.] THE TRIAL of JOHN PETER ZENGER, of New York, Printer: Who was charged with having printed and published a Libel against the Government; and acquitted. With a Narrative of his Case. To which is now added being never printed before, the Trial of Mr. William Owen, Bookseller, near Temple Bar, Who was also Charged with the Publication of a Libel against the Government; of which he was honourably acquitted by a Jury of Free-born Englishmen.

8vo, half green morocco.

London : J. Almon, MDCCCLV

On the back of the title-page is the following sentiment : " In an age of persecution, when few people dare to write, and fewer still to print, these trials ought to be universally read by every true friend to English Liberty ; who will here see two of the most noble stands, since the Revolution, in defence of Constitutional Freedom."

- 3032 ZOUCHE. THE DOVE: or Passages of Cosmgraphy. By Richard Zovche, Ciullian, of New Colledge in Oxford.

London : Printed for George Norton, 1613

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Boston : Wells and Lilly, 1830

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London, 1603

- 3037 **BRETON.** **AN OLD MAN'S LESSON and a YOUNG MAN'S LOVE.** By Nicholas Breton.

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London, 1605

- 3038 **BROWNE (William).** **BRITANNIA'S PASTORALS.**

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Engraved title by Hole.

The Second Booke. HORAT. CARMINE Dij superi placantur, carmine Manes.

London : Printed by Thomas Snodham for George Norton, 1616

LARGE PAPER. *Folio, olive morocco, panelled sides.*

The engravings on p. 60 of a heart, shepherd's crook and comb are not found in later editions.

- 3039 CASAS (B. de Las). NARRATIO REGIONUM INDICARUM per Hispanos quosdam devastatarum Verissima: prius quidem per Episcopum Bartholmæum Casaum natione Hispanum Hispanice conscripta & anno 1551. Hispali, Hispanice, anno vero hoc 1598. Latina excusa.

Francofurti, Theodori De Bry & Ioannis Sautii typis, MDXCVIII.

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- 3040 CIECA (Pedro de). PARTE PRIMERA de la CHRONICA del PERU. Que tracta la demarcacion de sus provincias: la descripcion dellas. Las fundaciones de las nuenas ciudades. Losritos y costumbres de los indios. Y otras cosas estranas dignas de fer fabidas. Fecba por Pedro Cieca de Leon Vezino de Seuilla 1553.

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- 3042 DAWSON (H. B.). THE SONS of LIBERTY in NEW YORK. A Paper read before the New York Historical Society, May 3, 1859. By Henry B. Dawson.

Printed, as manuscript, for private circulation, 1859

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This piece was published by Merian in 1634 as a collective title and table of contents of the America, and is generally found attached to the second edition of Hariot's Virginia or Part I. of the Latin America. But as it contains a general preface and a table to the whole work, it is usual to place it with the first edition as title and introduction to the whole work. This copy contains the reprint of De Bure, and it is placed at the beginning of Volume I.

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New York: Published by the Grolier Club, MDCCCLXXXVI

- 3056 GROLIER CLUB. HISTORIC PRINTING TYPES. A Lecture read before the Grolier Club of New York, January 25, 1885. With additions and new illustrations. By Theo. L. De Vinne.

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6. A note of Sebastian Gabotes voyage of Discoverie, taken out of an old Chronicle, written by Robert Fabian, sometime Alderman of London, which is in the custodie of John Stowe, Citizen, a diligent searcher and preserver of Antiquities.
9. The discoverie of the Isles of Frisland, Iseland, Engroueland, Estotiland, Drogeo, and Icaria, made by M. Nicolas Zeno, Knight, and M. Antonio his brother
10. To the most Christian king of Fraunce, Fraunces the First. The Relation of Iohn Verrazanus, a Florentine, of the lande by him discovered in the name of his Maiestie, written at Diepe the eight of July 1524.
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Map. 8vo, green morocco. Paris : Chez la veuve Sebastien Hure, MDCLXXXIII

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MCCCCXXVII. the xvi daye of Maye

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2 vols., 8vo, calf. Novi Eboraci Typis Georgh Long, 71 Pearl Street, 1814
First American edition of Homer.

- 3062 **HORACE. QUINTI HORATHI FLACCI OPERA.**

Londini : Aeneis Tabvlis incidit Johannes Pine, MDCCCXXXIII-VII

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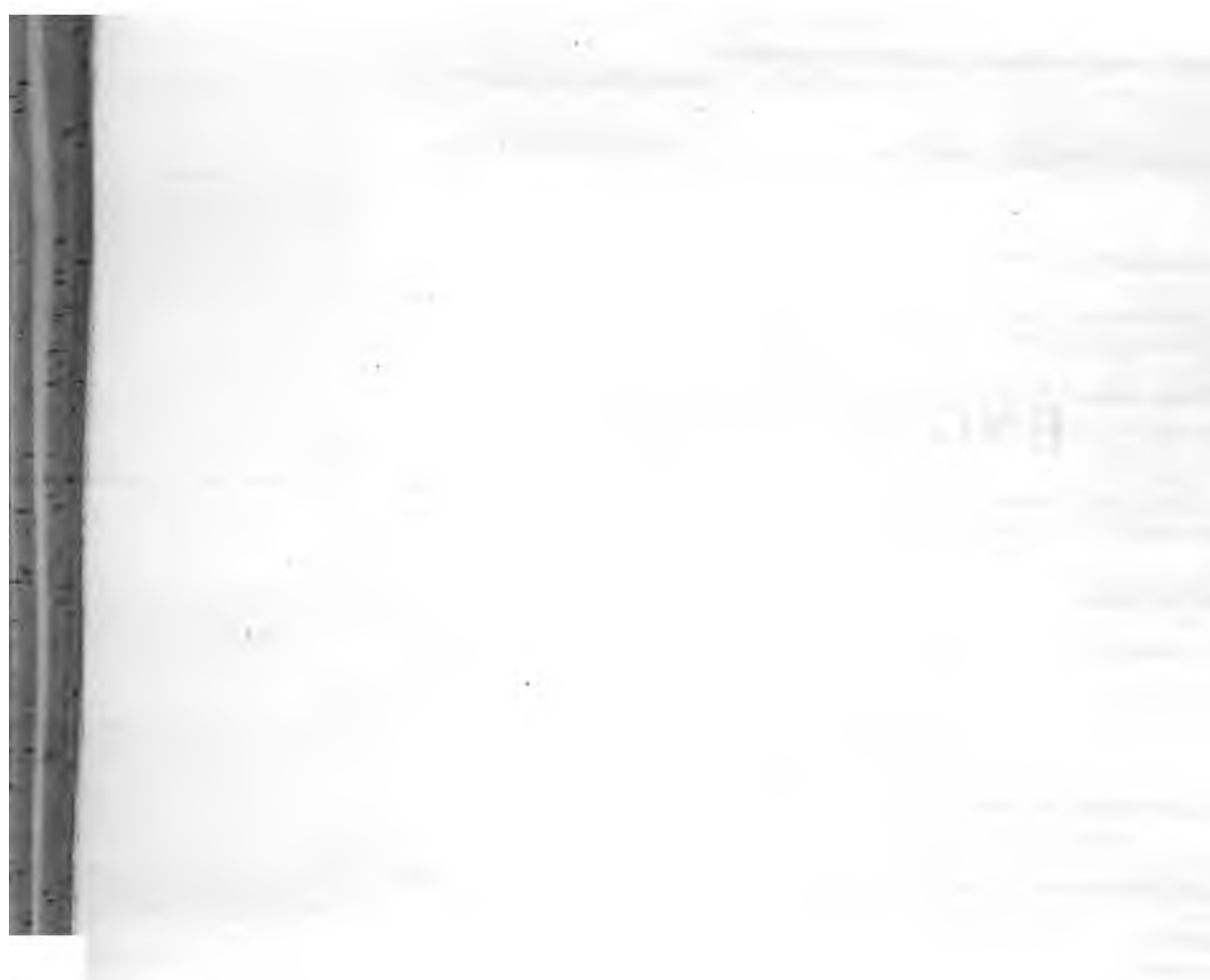
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- FRANCIA (Jacopo).**
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THE ANGLES of the SISTINE CHAPEL, after Michael Angelo.

Seventy-three plates.

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MAGDALEN READING; after Correggio.

Proof impression.

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B. 11.

TRIUMPHAL PROCESSION of SOLDIERS BEARING TROPHIES.

B. 14.

THE ENTOMBMENT.

B. 3.

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THE VIRGIN, INFANT JESUS, and ST. JOHN, after Philippus Agricola, from a design in Bas-relief, by Michael Angelo.

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MARCO DA RAVENNA. Born Ravenna in the latter half of the fifteenth Century.

COMBAT of HORSE and FOOTMEN.

B. 420.

MORGHEN (Raffaelle). Born Porlici, 1761.

AURORA ACCOMPANIED by the HOURS, PRECEDING the CHARIOT of the SUN, after the Fresco by Guido Reni on the Ceiling of the Rospigliosi Palace, at Rome.

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LA COUCHER.
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plates signed I. B., with a Bird.
LEDA and her CHILDREN. B. 3.
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- RAIMONDI (Marc-Antonio). Born Bologna, 1488.
AURORA RISING from the SEA. B. 293.
A FAUN with a CHILD, who seems to ask him to play the Flute;
after Raphael. B. 296.
CHRIST BIDDING his MOTHER FAREWELL, after Albert Durer. B. 636.
THE MASSACRE of the INNOCENTS, without the FIR TREE. B. 20.
- APOLLO BELVIDERE. B. 331.
- ADAM AND EVE DRIVEN FROM PARADISE. Part of one of the
Frescoes of Michael Angelo in the Sistine Chapel. B. 2.
- THE LITTLE PASSION, after Albert Durer.
37 plates, in a volume bound in old Italian style.
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- THE FABLE of CUPID and PSYCHE.
32 designs by Raphael. Engraved (according to Bartsch) by the Master of the Die,
but ascribed by more recent authorities to Marc Antonio.
- ST. CECELIA, after Raphael. B. 115.
Early impression, with dark shade under the chin of the saint resembling a necklace.
- WOMEN of the ZODIAC. B. 397.
- THE DESCENT from the CROSS, after Raphael. B. 32.
From Sir Peter Lely's collection, with his mark.

DIDO, after Raphael.	B. 187.
CUPID and THREE INFANTS.	B. 320.
APOLLON.	B. 334.
THE CLIMBERS, after Michael Angelo.	B. 487.
GOD DIRECTING NOAH to BUILD the ARK, after Raphael.	B. 3.
QUOS EGO. (Neptune quelling the storm.)	B. 352.

First state before retouch, and before address of Salamanca.

ORPHEUS and EURYDICE.	B. 295.
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RIBERA (Josef, called Spagnoletto). Born Xativa, 1588.

ST JEROME. The smaller representation with an angel blowing a trumpet.

First state before the address.

ROBETTA. Flourished at Florence 1490 to 1520.

THE ADORATION of the MAGI

CUPID TYING a MAN to a TREE. B. 25.

ROTA (Martino). Born Sebenico in Dalmatia about 1532.

THE GODDESS of TUSCANY crowning the heads of Alexander de Medicis, first Duke of Florence, and Cosmos de Medicis, Grand Duke of Tuscany. Inscribed M. S. B. 105.

From the collection of A. F. Didot.

THE LAST JUDGMENT, after Titian. B. 29.

TARROCHI. CARDS. Old Venetian playing Cards, by an unknown Artist, by some attributed to Baccio Baldini. Engraved about 1480.

Complete set of 50 plates, with margins.

From the Durazzo collection.

Passavant, vol. v., p. 119-126.

DURAZZO.

TOSCHI (Paolo). Born Parma, 1788.

THE SECOND LUNETTE. Children blowing a horn; below Pan blowing a Conch Shell. From the Fresco in the Convent of the Benedictine Nuns in Parma, by Correggio.

The Second group of the Apostles.

ST. PETER HOLDING the KEYS, from the Fresco by Correggio on the Ceiling of the Dome of the Church of St. Giovanni in Parma.

CHRIST BEARING the CROSS. (Lo Spasimo di Sicelia.)

Remark proof.

THE DESCENT from the CROSS.

Impression with the remark, before letters, and before cleaning the edge of the plate.

VENEZIANO (Agostino). Born Florence about 1490.

SACRIFICE of ISAAC.

B. 5.

ORPHEUS CHARMING the ANIMALS WITH the MUSIC of his LYRE.

B. 259.

VICO (Eneas). Born Parma about 1512.

BATTLE of the AMAZONS. Inscribed *Bellum Amazonum*.

First date, before the address of Salamanca.

VOLPATO (Joannes).

THE CAR of NIGHT, after Guercino.

FRENCH SCHOOL.

AUDOUIN (Pierre). Born Paris, 1768. VENUS WOUNDED, after Raphael.

Impression before letters.

BALECHOU (John James). Born Arles, 1715.

ST. GENEVIEVE, after C. Vanloo.

Impression before all letters.

BERVIC (Charles Clement). Born Paris, 1756.

L'EDUCATION D'ACHILLE, after Regnault.

L'ENLEVEMENT de DEJANIRE, after Guido Reni.

BOISSIEU (Jean Jacques de). Born 1736.

PORTRAIT of HIMSELF.

Impression on India paper, before letters.

ARTIST PAINTING A PORTRAIT.

Impression before letters.

LES TONNELIERS.

(The large print.) Proof.

THE PUBLIC WRITER.

First state.

VIEILLARD JOUANT ou HAUTBOIS.

First state.

LANDSCAPE, FIGURES, and CATTLE DRINKING.

Proof.

CALLOT (Jacques). Born Nancy, 1593.
THE MISERIES and MISFORTUNES of WAR.

A series of 18 prints.

THE MARTYRDOM of the APOSTLES.

16 plates. Third state, with Israel's address and numbers.

DISEMBARKATION of TROOPS.
TODESTRAFER.

CLAUDE (Gellée, called Le Lorrain). Born Chamage, 1600.
THE SHIPWRECK.

R. D., 7.

Impression of the second state.

THE SEA PORT.

R. D., 11.

Impression of the second state, with No. 7 on left margin.

MARINE LANDSCAPE.

Second state.

LE BOUVIER.

DESNOYERS (Augustin Louis Boucher). Born Paris, 1799.
HOLY FAMILY; in a rocky Cavern; after Leo. da Vinci: called La Vierge au rochers.

Impression on India paper, with open letters.

PORTRAIT of NAPOLEON, full length, after F. Gerard.**PHEDRUS and HIPPOLYTE**, after P. Guerin.

Impression, with open letters.

DESNOYERS (Augustus).
BELISARIUS, after F. Gerard.

Impression, with open letters.

DREVET (Pierre, the elder). Born Lyons, 1664.

PORTRAIT of LOUIS ALEXANDRE DE BOURBON, with the Glove,
 after H. Rigaud.

DUPONT (Henriquel). Born Paris, 1797. Pupil of Bervic and P.
 Delaroche.

MARRIAGE of ST. CATHARINE, after Correggio.

Artist proof.

EDELINCK (Gerard). Born Antwerp, 1640.
 PORTRAIT of ISRAEL SILVESTRE, after Le Brun.

FAUCHERY (A.).
 LA GIOCONDA. Portrait of Mona Lisa, Wife of Francesco del
 Giocondo, after Leonardo Da Vinci.
 Impression before letters.

FICQUET (Stephen). Born Paris, 1731.
 PORTRAIT of F. A. DE VOLTAIRE, after De la Tour.
 Impression on India paper.

FORSTER (Francois). Born Locle, 1790.
 PORTRAIT of ALBERT DURER.
 THE THREE GRACES, after Raphael.

FORTUNY (Mariano).

Set of nine etchings, in first state, viz. :

FAMILLE MOROCAINE.	IDYLLE.
LE MENDICANT.	LA VICTOIRE.
L'ARABE ASSIS.	KABYLE MORT.
TIRKUSE de CARTES.	ARABE VEILLANT de SON AMIS.
GARDE DE LA GASBAH à TETUAN.	

Set of eighteen etchings, in second state, on India paper.

SÉRÉNADÉ.	MAROCAIN ASSIS.
AMATEUR de JARDIN.	CHEVAL du MAROC.
CROQUIS.	EGLISE ST. JOSEPH à MADRID.
UN PONILLEUX.	MARÉCHAL FERRANT au MAROC.
UNE RUE de SEVILLE.	MEDITATION.
MULETIER.	DIPLOMATE.
ANACHORITE.	L'AMI ZAMACOIS.
TANGER.	LANDSCAPE.
DEUX CARDINAUX.	STUDY.

GAULLIER (Leonard). Flourished about 1610.
 THE LAST JUDGMENT, after Michael Angelo.

Impression before the name of Mariette as publisher.

HUOT (A.).
 VIRGIN and INFANT JESUS, called the Virgin of the Deliverance,
 after E. Hebert.

Impression on India paper, before letters.

LAUNAY (Nicholas De). Born Paris, 1739.
 LOT and his DAUGHTERS, after P. A. Baudouin.

LEFEVRE (Achille Désiré). Born Paris, 1798.
 ST. CECILIA, after Raphael. Pass. II., 117.
 Artist's proof, the artist's name traced with the needle. Proofs have names engraved with the burin.

LEU (Thomas De). Born Paris about 1562.
 A GIANT DESTROYED by JUPITER.

LORICHON (Constant Louis). Born Paris, 1800.
 HOLY FAMILY, after Raphael.
 Impression before letters.

LOUIS (Aristide). Paris, about 1840. Pupil of Dupont.
 INNOCENCE, after Greuze.
 A GIRL with a LAMB, from a picture in the Collection of Count Pourtales, Paris.
 Artist proof, No. 37, before letters and before the border line.

PORTRAIT of NAPOLEON, after Paul Delaroche.
 Impression, with open letters.

MASSON (Anthony). Born Orleans, 1636.
 PORTRAIT of DIONISIUS MARIN.
 PORTRAIT of GUILLAUME DE BRISACIER, after N. Mignard,
 known as "The Gray-haired Man."
 First state before the inscription in the oval border.

PORTRAIT of CARDINAL HARDOUIN DE BEAUMONT.
 First state before the name on the laurel wreath.

MEISSONIER (E.).
 THE SMOKER. Frontispiece to L'Amateur.

MELLAN (Claude). Born Abbeville, 1601.
 THE FACE of CHRIST, called the Sudarium of St. Veronica; executed entirely by a single spiral line.
 THE THREE GRACES.

MERYON (Charles). Born Paris, 1821.
 LA TOUR de l'HORLOGE.
 Impression on India paper.

L'ABSIDE de NOTRE-DAME de PARIS.

Impression on India paper.

LA PONT au CHANGE.

First state.

ST. ETIENNE-DU-MONT.

Impression of the first state on greenish paper.

MILLET (J. F.).

WOMAN SEWING.

Before name of artist.

WOMAN CHURNING.

Proof.

WOMAN SPINNING.

Impression on India paper.

THE DIGGERS.

THE GLEANERS.

Before artist's name.

LA CARDEUSE.

Before artist's name.

MONDET (E. J. G.).

FLEMISH INTERIOR, after Jean le Duc.

Impression, with artists' names only.

MASSARD (Jean Baptiste Raphael Urb). Born Paris.

HOMER, after F. Gerard.

Impression, with open letters.

NANTEUIL (Robert). Born Rheims, 1630.

PORTRAIT of POMPONNE DE BELLIEVRE, after Le Brun.

Impression in the second state, with the crochet after "Sculpebat."

PORTRAIT of CARDINAL MAZARIN, after Mignard.

Impression of the first state.

PORTRAIT of MICHAEL LE TELLIER, Nanteuil del.

First state before the crochet after the word "Regis."

PORTRAIT of CARDINAL MAZARIN, after P. Mignard.

Second state, with the name in the oval border.

PORTRAIT of CARDINAL MAZARIN, Nanteuil del.

Impression of the first state, dated 24 Aug., 1656.

PORTRAIT of the SAME.

First and only state, date 1656.

PORTRAIT of MICHAEL LA MASLE, Nanteuil del.

First state, dated 1658.

PORTRAIT of FRANCISCUS DE NESMOND, Nanteuil del.

Impression dated 1663.

PORTRAIT of COLBERT (J. B.), after Champagne.

First state.

RAJON (Paul).**PORTRAIT of JOHN STUART MILL, after G. F. Watts.**

Proof on India paper.

RICHOMME (Joseph Theodore). Born Paris, 1785.**ADAM and EVE, after Raphael.****HECTOR and ANDROMACHE.**

Impression on India paper before letters.

GERMAN SCHOOL.**ALDEGREVER (Heinrich). Born Paderborn, 1502.****PORTRAIT of PHILIP MELANCTHON.**

B. 185.

ADAM AND EVE. (6 plates.)

B. 1-6.

PORTRAIT of HIMSELF, 28 YEARS of AGE.

B. 188.

HISTORY of LOT. (4 plates.)

B. 14-17.

THE LABORS of HERCULES. (13 plates.)

B. 83-95.

PORTRAIT of HIMSELF at AGE of 35.

B. 189.

PORTRAIT of WILLIAM, Duke of Juliers.

B. 181.

PORTRAIT of BERNARD KNIPPERDOLLING.

B. 183.

ALTDORFER (Albrecht). Born Altdorf, in Bavaria.**THE REPOSE in EGYPT.**

B. 5.

BANNG (Hieronimus). Born Nuremberg, 1553.**THE TWELVE MONTHS, represented by twelve winged boys.**

12 plates.

ENGRAVINGS.

513

- BEHAM (Barthel).** Born Nuremberg, 1502.
PORTRAIT of CHARLES V. B. 60.
- BEHAM (Hans Sebald).** Born Nuremberg, 1500.
ST. SEBALDAS, 1521. B. 65.
THE LIBERAL ARTS. (7 plates.) B. 121-127.
FORTUNE. B. 140.
INFORTUNIUM. First state before grass on all sides of rock. B. 141.
LEDA. B. 112.
COUNTRYWOMAN WALKING. B. 187.
THE PLANETS. (7 plates.) B. 114-119.
TRAJAN IMP. CÆSAR PORTRAIT. B. 83.
DOMITIA CAVILLA PORTRAIT. B. 84.
THE PRODIGAL SON. B. 35.
- BINCK (James or Jacob).** Born Cologne about 1490.
PORTRAIT of CHRISTIAN II., King of Denmark. B. 91.
- BOCHOLT (Franz Von).** One of the earliest and by some called the
earliest German Engraver.
THE JUDGMENT of SOLOMAN. B. 2.
- BOLSWERT (Boeteus Adam).** Born Bolswert, 1580.
THE CRUCIFIXION; a soldier on horseback piercing the side of
our Saviour, after P. P. Rubens.
Impression of the first state, and before the date 1631.
- BOLSWERT (Scheltius à).** Born Bolswert, 1536.
THE ASSUMPTION, with one of the Disciples lifting the stone off
the Sepulchre, after P. P. Rubens.
- BRY (Johann Theodor De).** Born Liege, 1561.
LA CHARITE. Circular design. Bl. 201.
THE VILLAGE FESTIVAL, after H. S. Beham.
Anderson, vol. 1, p. 200.
- BURGMAIR (Hans or John).** Born Augsbourg, 1474.
GALLEYS with SOLDIERS. Wood-cut.
- CRANACH (Lucas).** Born Kronach, 1472.
CAVALIER and LADY on HORSEBACK. 1 B. 117.
ST. CHRISTOPHER. Wood Engraving. B. 58.
ST. ANTHONY TORMENTED by DEMONS. B. 56.
ST. JEROME, PENITENT, clair obscur. B. 63.
THE REPOSE in EGYPT. Wood Engraving. B. 3.
PORTRAIT of MARTIN LUTHER. Wood Engraving.

DIETRICH (Christian Wilhelm Ernst). Born Weimar, 1712.
THE MOUNTEBANK.

First state before the shading of the sky between the Roof and the large Tree.
 L 74

DURER (Albert).

OEUVRE de ALBERT DURER, reproduit et publié par Amand-
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108 engravings in two portfolios.

Paris.

DURER (Albert). Born Nürnberg, 1471.

ENGRAVINGS ON WOOD.

SAMSON DESTROYING the LION.	B. 2.
APOCALYPSE of ST. JOHN. (16.)	B. 60-75.
LIFE of the VIRGIN, with Latin text, 1511. (20.)	" 76, 95.
HOLY FAMILY.	" 96.
HOLY FAMILY.	" 97.
MARY CROWNED by TWO ANGELS.	" 101.
ST. CHRISTOPHER.	" 105.
BEHEADING of ST. JOHN BAPTIST.	" 125.
HERODIAS receiving the HEAD of ST. JOHN.	" 126.
SIEGE of a TOWN.	" 137.
ARCH of HONOR. (2.)	" 138.

DURER (Albert).

ENGRAVINGS ON COPPER.

ADAM AND EVE.	B. 1.
THE NATIVITY.	" 2.
ECCE HOMO.	" 3.
CHRIST on the MOUNT OF OLIVES.	" 4.
THE KISS OF JUDAS.	" 5.
CHRIST BEFORE CAIAPHAS.	" 6.
CHRIST BEFORE PILATE.	" 7.
THE SCOURGING of CHRIST.	" 8.
THE CROWNING with THORNS.	" 9.
CHRIST PRESENTED to the PEOPLE.	" 10.
PILATE WASHING his HANDS.	" 11.
BEARING the CROSS.	" 12.
CHRIST on the CROSS.	" 13.
THE DESCENT from the CROSS.	" 14.
THE ENTOMBMENT.	" 15.
THE DESCENT into HADES.	" 16.
THE RESURRECTION.	" 17.
SS. PETER and JOHN HEALING the CRIPPLE.	" 18.
CHRIST on the MOUNT of OLIVES.	" 19.

CHRIST SHOWING his FIVE WOUNDS.	B.	20.
CHRIST WITH his HANDS BOUND.	"	21.
CHRIST SEATED.	"	22.
THE LITTLE CRUCIFIX.	"	23.
CHRIST DYING on the CROSS.	"	24.
ST. VERONICA'S HANDKERCHIEF.	"	25.
THE PRODIGAL SON.	"	28.
ST. ANN and the VIRGIN.	"	29.
MARY on the HALF MOON, without Crown.	"	30.
MARY on the HALF MOON, with Crown of Stars.	"	31.
MARY on the HALF MOON, with Crown of Stars and Sceptre.	"	32.
MARY on the HALF MOON, without Crown but with date.	"	33.
THE NURSING MARY. 1503.	"	34.
MARY SITTING UNDER a TREE. 1519.	"	35.
THE NURSING MARY. 1519.	"	36.
MARY CROWNED by an ANGEL.	"	37.
MARY with the SWADDLED CHILD. 1520.	"	38.
MARY CROWNED by TWO ANGELS.	"	39.
MARY by the WALL.	"	40.
MARY with the PEAR. 1511.	"	41.
MARY with the MONKEY.	"	42.
HOLY FAMILY.	"	43.
MARY with the BUTTERFLY.	"	44.
ST. PHILIP.	"	46.
ST. BARTHOLOMEW.	"	47.
ST. THOMAS.	"	48.
ST. SIMON.	"	49.
ST. PAUL.	"	50.
ST. CHRISTOPHER.	"	51.
ST. CHRISTOPHER.	"	52.
ST. GEORGE on FOOT.	"	53.
ST. GEORGE on HORSEBACK.	"	54.
ST. SEBASTIAN BOUND to a TREE.	"	55.
ST. SEBASTIAN BOUND to a PILLAR.	"	56.
ST. HUBERTUS.	"	57.
ST. ANTHONY.	"	58.
ST. JEROME in his STUDY.	"	60.
ST. JEROME PRAYING.	"	61.
ST. JOHN CHRYSOSTOM.	"	63.
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FOUR NAKED WOMEN.	" 75.
THE DREAM.	" 76.
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THE LITTLE FORTUNE.	" 78.
NEMESIS.	" 79.
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PEASANT and his WIFE.	" 83.
THE COOK and HOUSEKEEPER.	" 84.
THE TURK and his WIFE.	" 85.
THE THREE PEASANTS.	" 86.
THE STANDARD BEARER.	" 87.
THE WARRIORS.	" 88.
PEASANTS GOING to MARKET.	" 89.
PEASANTS DANCING.	" 90.
THE BAGPIPE PLAYER.	" 91.
WILDMAN SEIZING a WOMAN.	" 92.
THE LOVE OFFER.	" 93.
GENTLEMAN and LADY WALKING.	" 94.
THE MONSTER PIG.	" 95.
THE SMALLER WAR-HORSE.	" 96.
THE GREATER WAR-HORSE.	" 97.
KNIGHT DEATH and the DEMON.	" 98.
THE GREAT CANNON.	" 99.
COAT OF ARMS with COCK and LION.	" 100.
COAT OF ARMS with DEATH'S HEAD.	" 101.
PORTRAIT of CARDINAL ARCHBISHOP ALBERT of MAGDEBURG.	B. 102.
PORTRAIT of FREDERICK of SAXONY.	" 104.
PORTRAIT of PHILIP MELANCTHON.	" 105.
PORTRAIT of ERASMUS.	" 107.

FELSING (Jacob). Born Darmstadt, 1802.

ST. CATHARINE'S BODY borne by ANGELS, after Mücke.

Artists' proof, with only the names of the artists slightly traced with the needle.

GLOCKENTOR (Albrecht). Born Nuremberg, 1432.

CHRIST'S ENTRY into JERUSALEM.

B. 2.

CHRIST'S DESCENT into HELL.

B. 12.

First state.

GOLTZIUS (Henry). Born Mulbrecht, 1558.

THE ADORATION of the SHEPHERDS, in the manner of Bassano.

THE FARNESIAN HERCULES.

THE NATIVITY.

Unfinished proof.

ENGRAVINGS.

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- PORTRAIT of THEODOR CORNHERT.** B. 164.
 Impression of the first state.
- THE "DOG of GOLTZIUS," with the SON of DIRK DE FRIES.** B. 190.
 B. 212.
- PORTRAIT of N. DE LA FAILLE.** B. 212.
- HIRSCHVOGEL (Augustin).** Born Nuremberg, 1506.
 LANDSCAPE, with Mountains and Castle, 1546. B. 73.
 LANDSCAPE, with Village and Bridge. B. 376.
- HOLLAR (Wenceslaus).** Born Prague, 1607.
 FIVE MUFFS, two Lace-bordered NECKERCHIEFS, two GAUNT-
 LETS, and FANS. P. 2047.
 DOGS.
- HOPFER (David, also called Daniel).** Born Nuremberg, 1510.
 PORTRAIT of CONRAD VAN DER ROSE. B. 87.
- HOPFER (Jerome).** Flourished Nuremberg about 1535.
 PLUTO CARRYING AWAY PROSERPINE, after A. Durer. B. 42.
- KILLIAN (Lucas).** Born Augsburg, 1579.
 PORTRAIT of ALBERT DURER, after Rottenhammer.
- LAUTENSACK (Hans Sebald).** Born Bamberg about 1507.
 PORTRAIT of HIERONYMUS SCHURSTAB. B. 57.
 THE GOOD SAMARITAN. B. 13.
 PORTRAIT of OSWALD ECK.
- LORCH (Melchoir).** Born Flensburg, 1527.
 PORTRAIT of ALBERT DURER.
- OLMUTZ (Wenzel Von).** A scholar of Martin Schongauer.
 ST. SEBASTIAN. B. 30.
 ST. JAMES THE GREATER. B. 33.
- MECKEN (Israel Van).** Born Mecken, died 1503.
 CHRIST CROWNED with THORNS. B. 14.
 THE TWELVE APOSTLES. B. 79-84.
 Six pieces.
- GENEALOGY of CHRIST. B. 202.
 THE CRUCIFIXION. B. 18.
 THE HOLY FAMILY. B. 148.

MULLER (Christian Friedrich). Born Stuttgart, 1783.
THE MADONNA DI SAN SISTO of RAPHAEL.

Impression with open letters.

MULLER (Johann Gotthard). Born Bernhausen, 1747.
PORTRAIT of J. G. Wille, after Greuze.

SCHMIDT (Georg Friedrich). Born Berlin, 1712.
REMBRANDT'S MOTHER. Rembrandt pinxit. Jacoby, 153.

SCHONGAUER (Martin). Born Colmar about 1420.
THE NATIVITY. B. 5.
CROWNING the VIRGIN. B. 72.
ST. THOMAS. B. 44.
CHRIST SEATED on a THRONE, under a CANOPY, supported by
two ANGELS. B. 70.
THE FLIGHT into EGYPT. B. 7.
CHRIST BEARING the CROSS. B. 21.
ADORATION of the MAGI. B. 6.
ST. SEBASTIAN. B. 59.
THE NATIVITY. B. 4.
ST. ANTHONY TORMENTED by DEMONS. B. 47.
THE ANNUNCIATION. B. 3.
ST. JAMES, Major, Apostle and patron of Spain assisting the
Christian Army against the Infidels. B. 53.

STANG (Rudolph).
SPOSALIZIO, after Raphael.

Remark proof, with the white flower.

UNZELMANN (F.).
GUTENBERG and FAUST discovering printing.

Proof wood engraving, 1840.

WEIROTTER (Francis Edmund). Born Innsbruck, 1730.
LANDSCAPE with rustic Bridge, after Dietricy.

Impression before letters.

WILLE (John George). Born Königsberg, 1717.
DEATH of MARC ANTONY, after P. Battoni.

Impression before letters.

LE CONCERT de FAMILLE.

Artist's proof, with the Arms and before letters.

DEATH of CLEOPATRA, after G. Netscher.

ZAGEL or ZASINGER (Matthias). About 1500. German Engraver.
ST. CATHARINE with the Instrument of her Martyrdom. B. 11.

ZÜNDT (Matthias). Last half of sixteenth century.
PORTRAIT of JOANNES DE VALETA, 1566.

Bartsch describes three prints by him.

ZWOTT or ZWOLL. An early German Engraver who flourished
about 1500.
THE ADORATION of the MAGI. B. 1.

UNKNOWN ARTIST. In the Maniere Criblee, or dotted manner.
THE CRUCIFIXION.
CHRIST'S ENTRY into JERUSALEM.

UNKNOWN ARTIST. Marked W. N. H.
SAINT —, with open book and Saw.

MASTER UNKNOWN.
VIRGIN and CHILD. Very early engraving on Wood (about 1430).
From the Weigel collection.
Passavant, vol. 1., p. 33, No. 23.

DUTCH AND FLEMISH.

ALMELOVEN (John). A Dutch Painter and Engraver, born about
1614.
FOUR LANDSCAPES, the four Seasons, after H. Saftleven.

BERGHEM (Nicholas). Born Haarlem, 1624.
LANDSCAPE, with a Man Playing on the Flute and a Woman
Sitting. B. 6.
First state before the number 51.

THE BAGPIPER, called "Le Diamant." B. 4.
First state before the name of Berghem.

BLOOTELING (Abram). Born Amsterdam, 1624.
PORTRAIT of CONSTANTER HUGENIUS, after Netscher.
First state before the word Constante in the border, and before the artist's name.

BOL (Ferdinand). Born Dordrecht about 1610. Pupil of Rembrandt,
and nearest to him in style.
ST. JEROME.

Impression of the first state before corners of plate were cleaned, and with the name
of F. Bol. The later impressions have the name of Rembrandt.

BOTH (Jan.). Born Utrecht, 1610.

SIGHT.	B. 11.
HEARING.	" 12.
SMELL.	" 13.
TASTE.	" 14.
FEELING.	" 15.

BOUT (Peter and Francis). Born Brussels, and flourished about 1700.

LANDSCAPE, Winter Scene with Sledge and Skaters.	B. 3.
VIEW of the SEA-STRAND in WINTER, with Fish Market.	B. 1.
LANDSCAPE, Winter Scene with Tent and Skaters.	B. 2.
LANDSCAPE, with Statue of Neptune.	B. 4.
THE PIER.	B. 5.

CLAESSENS (Lambert Antoine). Born Antwerp, 1764.

THE DESCENT from the CROSS, after Rubens.

Impression before letters.

COLLAERT (Adrian). Born Antwerp, 1520.

THE GODS of the SEA.

4 plates.

DALEN (Cornelis Van). Born Antwerp, 1620.

PORTRAIT of ARETINO, after Titian.

Impression before letters.

PORTRAIT of BOCCACCIO, after Titian.

Impression before letters.

DUSART (Cornelius). Born Harlaem, 1665.

THE FESTIVAL.	B. 16.
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FLAMEN (Albert). Flemish Artist, about 1660.

SEA-FISHES. Part second.	B. 13-24.
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12 pieces, with marine background.

FLAMENG (Leopold).

THE NIGHT WATCH, after Rembrandt.

GHEIN (De James the Elder). Born Antwerp, 1565.

PORTRAIT of HUGO GROTIUS at the AGE of 15. Passavant.	3.
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JARDIN (Karl Du). Born Amsterdam, 1635.

EIGHT PLATES of ANIMALS.

LIVENS (Jan.). Pupil of Rembrandt. Born Leyden, 1607.

PORTRAIT of an OLD MAN, with beard and pointed Cap.

ENGRAVINGS.

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LUKAS (Van Leyden). Born Leyden, 1494.

ADAM AND EVE.

B. 3.

THE VIRGIN and CHILD standing on a Crescent.

B. 81.

THE CRUCIFIXION of our LORD.

B. 74.

Impression of the first state, with the date written backwards.

DAVID PLAYING before SAUL.

B. 27.

Impression on paper, with the Gothic P.

EVE PRESENTING the APPLE to ADAM.

B. 10.

THE MONK SERGIUS KILLED by MOHAMMED.

B. 126.

THE RETURN of the PRODIGAL SON.

B. 78.

ADAM AND EVE. Wood-cut.

B. 1.

THE MAGICIAN VIRGIL suspended from a Window in a Basket.

B. 136.

Very early impression.

THE MAGDALEN DANCE.

B. 122.

Masterpiece of his best style and time.

SUSANNAH and the ELDERS.

B. 33.

SAINT GEORGE.

B. 121.

MATHAM (Adrian). Born Haerlem, 1600.

TWO BEGGARS, after A. Vander Venne.

MATHAM (James). Born Haerlem, 1571.

THE CRUCIFIXION, after Albert Durer.

OSTADE (Adrian Van). Born Lubeck, 1610.

INTERIOR of a DUTCH ALEHOUSE.

B. 50.

BOORS FIGHTING.

FLEMISH INTERIOR.

THE COBBLER.

ARTIST PAINTING.

THE SMOKER.

B. 6.

First state.

MAN and WOMAN, seemingly talking.

B. 12.

Second state.

PONTIUS OR DUPONT (Paulus). Born Antwerp, 1596.

PORTRAIT of P. P. RUBENS, after Rubens.

POTTER (Paul). Born Enkhuisen, 1625.

CATTLE. A set of eight prints, viz.:—The Bull.—The Cow, standing near one lying down.—The Cow Grazing.—The Cow with the Crooked horn.—The Watering Cow.—The fighting Steers.—The two Cows seen from behind. Bartsch, 1-8.

This set is called "The Bull Book," from the Bull which forms the title, and the print of which is dated 1650.

First impressions, before the address of Clement d'Jonghe.

HORSES. A set of five prints, dated 1652, viz.:
The Friezeland Horse.

First state, in which the tail is shorter than in the ordinary impressions, not extending to the shadow thrown by the feet.

The Neighing Horse.
The Gelding.

First state, with a variation in the tail described by Bartsch.

The Cart Horses.

The Foundered Horse. Bartsch, 9 to 13.

SAFTLEVEN (Herman). Born Rotterdam, 1609.

LANDSCAPE, with Castle and Husbandmen. B. 19.

LANDSCAPE, with the rising Sun and Swineherd. B. 30.

REMBRANDT (Van Rhyn). Born near Leyden, 1606.

PORTRAIT of REMBRANDT, with Mustache. B. 2.

BUST of REMBRANDT, with fur Cap and dark Dress. " 6.

PORTRAIT of REMBRANDT, in turned-up Hat and embroidered Mantle. B. 7.

HEAD RESEMBLING REMBRANDT, with frizzled Hair. " 8.

BUST RESEMBLING REMBRANDT in his YOUTH. " 10.

PORTRAIT of REMBRANDT, with open Mouth. " 13.

PORTRAIT of REMBRANDT, with fur Cap and Robe. " 14.

PORTRAIT RESEMBLING REMBRANDT, with Mantle and Cap. " 15.

PORTRAIT RESEMBLING REMBRANDT, with round fur Cap. " 16.

PORTRAIT of REMBRANDT, with Scarf around his Neck. " 17.

do do with drawn Sabre. " 18.

do do and WIFE. " 19.

do do in a Cap with Feather. " 20.

do do leaning on a Stone Sill. " 21.

do do drawing. " 22.

do do in an Oval. " 23.

do do with fur Cap and light Dress. " 24.

do do with short, curly Hair. " 26.

ADAM AND EVE. " 28.

ABRAHAM ENTERTAINING the THREE ANGELS. " 29.

ABRAHAM SENDING AWAY HAGAR and ISHMAEL.	B. 30.
ABRAHAM CARESSING ISAAC.	" 33.
ABRAHAM with his SON ISAAC.	" 34.
ABRAHAM'S SACRIFICE.	" 35.
FOUR PRINTS for a SPANISH BOOK.	" 36.
JOSEPH RELATING his DREAM.	" 37.
JACOB LAMENTING the DEATH of JOSEPH.	" 38.
JOSEPH and POTIPHAR'S WIFE.	" 39.
TRIUMPH of MORDECAI.	" 40.
DAVID on his KNEES.	" 41.
TOBIT BLIND.	" 42.
THE ANGEL ASCENDING from TOBIT.	" 43.
THE ANGEL APPEARING to the SHEPHERDS.	" 44.
THE NATIVITY.	" 45.
ADORATION of the SHEPHERDS.	" 46.
THE CIRCUMCISION.	" 47.
THE CIRCUMCISION.	" 48.
PRESENTATION in the Vaulted Temple.	" 49.
PRESENTATION, with the Angel.	" 51.
FLIGHT into EGYPT.	" 52.
do do a night piece.	" 53.
do do	" 55.
do do	" 56.
THE REPOSE in EGYPT in a WOOD by NIGHT.	" 57.
THE REPOSE in EGYPT.	" 58.
THE VIRGIN, with the Infant Jesus in the Clouds.	" 61.
HOLY FAMILY.	" 62.
HOLY FAMILY, Joseph looking in at the Window.	" 63.
JESUS DISPUTING with the DOCTORS.	" 64.
do do do do	" 65.
do do do do	" 66.
CHRIST PREACHING called "The little Tomb."	" 67.
THE TRIBUTE to CÆSAR.	" 68.
CHRIST driving the money changers out of the Temple.	" 69.
JESUS and the SAMARITAN WOMAN. Arched plate.	" 70.
do do do do Upright plate.	" 71.
RESURRECTION of LAZARUS.	" 72.
do do Large plate.	" 73.
CHRIST HEALING the SICK, called the Hundred-Guilder print.	B. 74.
JESUS in the GARDEN of OLIVES.	" 75.
CHRIST before PILATE.	" 76.
THE ECCE HOMO.	" 77.
THE CRUCIFIXION, called "The three Crosses."	" 78.
CHRIST on the CROSS between two THIEVES.	" 79.
CHRIST on the CROSS.	" 80.
THE DESCENT from the CROSS.	" 81.
THE DESCENT from the CROSS. A sketch.	" 82.

THE DESCENT from the CROSS. A night-piece.	B. 83.
THE FUNERAL of JESUS.	" 84.
THE ENTOMBMENT.	" 86.
CHRIST at EMMAUS.	" 87.
CHRIST and the DISCIPLES at EMMAUS.	" 88.
CHRIST surrounded by his DISCIPLES.	" 89.
THE GOOD SAMARITAN.	" 90.
THE PRODIGAL SON.	" 91.
BEHEADING of JOHN THE BAPTIST.	" 92.
do do do	" 93.
PETER and JOHN at the GATE called BEAUTIFUL.	" 94.
ST. PETER.	" 96.
THE STONING of STEPHEN.	" 97.
BAPTISM of the EUNUCH.	" 98.
DEATH of the VIRGIN.	" 99.
ST. JEROME SITTING at the FOOT of a TREE.	" 100.
ST. JEROME KNEELING. An arched plate.	" 101.
ST. JEROME KNEELING.	" 102.
ST. JEROME SITTING before the TRUNK of an OLD TREE.	" 103.
ST. JEROME. An unfinished plate.	" 104.
ST. JEROME. Dark manner.	" 105.
ST. FRANCIS PRAYING.	" 107.
THE HOUR of DEATH.	" 108.
YOUTH SURPRISED by DEATH.	" 109.
THE ALLEGORICAL TOMB.	" 110.
FORTUNE.	" 111.
MEDEA.	" 112.
STAR of the KINGS.	" 113.
LION HUNT.	" 114.
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A BATTLE.	" 117.
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TRAVELLING MUSICIANS.	" 119.
SPANISH GYPSY.	" 120.
THE RAT-KILLER.	" 121.
THE GOLDSMITH.	" 123.
THE PANCAKE WOMAN.	" 124.
THE GAME of KOLF.	" 125.
JEWISH SYNAGOGUE.	" 126.
THE CUTTER of CORNS.	" 127.
THE SCHOOLMASTER.	" 128.
THE MOUNTEBANK.	" 129.
THE DRAUGHTSMAN.	" 130.
PEASANTS TRAVELLING.	" 131.
CUPID with Bow and ARROW.	" 132.
JEW with great BONNET.	" 133.
THE ONION WOMAN.	" 134.

PEASANT, with his Hands behind him.	B. 135.
MAN PLAYING CARDS.	" 136.
OLD MAN with SHORT BEARD and STICK.	" 137.
THE BLIND FIDDLER.	" 138.
MAN on HORSEBACK.	" 139.
A POLANDER.	" 140.
A POLANDER.	" 141.
TWO TRAVELLING PEASANTS.	" 144.
PHILOSOPHER in MEDITATION.	" 147.
MAN MEDITATING.	" 148.
OLD MAN without a BEARD.	" 150.
OLD MAN with BUSHY BEARD.	" 151.
THE PERSIAN.	" 152.
THE SKATER.	" 156.
A HOG.	" 157.
THE LITTLE DOG SLEEPING.	" 158.
THE SHELL.	" 159.
BEGGAR STANDING, leaning on a Stick.	" 162.
BEGGAR STANDING, seen in profile.	" 163.
TWO BEGGARS, Man and Woman, conversing.	" 164.
TWO BEGGARS, Man and Woman, coming from behind a bank.	B. 165.
BEGGAR in a SLASHED CLOAK, in Callot's manner.	" 167.
BEGGAR WOMAN, in Callot's manner.	" 168.
LAZARUS KLAP.	" 171.
RAGGED PEASANT with his HANDS behind him.	" 172.
BEGGAR SEATED, and warming his hands over a Chaffing-dish.	B. 173.
BEGGAR SEATED on a HILLOCK with his MOUTH OPEN.	" 174.
OLD BEGGAR with LONG BEARD and a DOG by his SIDE.	" 175.
BEGGARS at the DOOR of a HOUSE.	" 176.
A BEGGAR. "Tis vinnich kout."	" 177.
A BEGGAR. "Dats neit."	" 178.
BEGGAR with WOODEN LEG.	" 179.
PEASANT STANDING, with a Basket at his Feet.	" 180.
L'ESPIEGLE.	" 188.
SHEPHERDS in the WOOD.	" 189.
A MAN.	" 190.
WOMAN CROUCHING under a TREE.	" 191.
PAINTER DRAWING from a MODEL.	" 192.
ACADEMICAL FIGURE of a MAN.	" 193.
ACADEMICAL FIGURES of TWO MEN.	" 194.
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ACADEMICAL FIGURE of a MAN SITTING.	" 196.
WOMAN PREPARING to DRESS after BATHING.	" 199.
WOMAN NUDE, her feet in Water.	" 200.
DIANA BATHING.	" 201.
WOMAN with the ARROW.	" 202.

ANTIOPE and JUPITER as a SATYR.	B. 203.
DANÆ and JUPITER.	" 204.
WOMAN NUDE, and lying down.	" 205.
LANDSCAPE, with House and large Tree by it.	" 207.
SIX'S BRIDGE.	" 208.
VIEW of OMVAL.	" 209.
VIEW of AMSTERDAM.	" 210.
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LANDSCAPE. "The three Trees."	" 212.
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LANDSCAPE, with square Tower.	" 218.
LANDSCAPE, with Man sketching.	" 219.
SHEPHERD and his FAMILY.	" 220.
THE CANAL. A Landscape of irregular form.	" 221.
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LANDSCAPE, with Mill-sail seen above a Cottage.	" 226.
LANDSCAPE, with the Obelisk.	" 227.
LANDSCAPE. Village, with a Canal and Vessel under sail.	" 228.
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COTTAGE, with white Pales.	" 232.
LANDSCAPE. Rembrandt's Mill.	" 233.
THE GOLDWEIGHER'S FIELD.	" 234.
LANDSCAPE, with Canal and Swans.	" 235.
LANDSCAPE, with Canal and large Boat.	" 236.
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OLD MAN LIFTING his HAND to his CAP.	" 259.
OLD MAN with a LONG BEARD.	" 260.
MAN with CRUCIFIX and CHAIN.	" 261.
OLD MAN with LONG WHITE BEARD and FUR CAP.	" 262.
PORTRAIT of a MAN with SHORT BEARD.	" 263.
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OLD MAN in FUR CAP DIVIDED in MIDDLE.	" 265.
JANUS SILVIUS.	" 266.
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DOCTOR FAUSTUS.	" 270.
RENIER ANSLOO.	" 271.
CLEMENT DE JONGE.	" 272.
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OLD HAARING.	" 274.
HAARING, the YOUNGER.	" 275.
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BURGOMASTER SIX.	" 285.
JACOB CATS. First Oriental Head.	" 286.
SECOND ORIENTAL HEAD.	" 287.
YOUNG MAN in a MEZETIN CAP.	" 289.
BUST of an OLD MAN with a LARGE BEARD.	" 290.
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MAN with BALD HEAD.	" 292.
PROFILE of a MAN with BALD HEAD.	" 294.
OLD MAN with GREAT BEARD and CALOTTE.	" 295.
OLD MAN with BALD HEAD.	" 296.
BUST of a BALD OLD MAN with MOUTH OPEN.	" 298.
BUST of an OLD MAN in a very HIGH FUR CAP.	" 299.
BUST of a MAN with BEARD from EAR to EAR.	" 300.
BUST of a MAN SEEN in FRONT in a CAP.	" 304.
BUST of an OLD MAN with CURLING HAIR.	" 305.
PROFILE of a BALD OLD MAN with SHORT BEARD.	" 306.
BUST of a MAN in a FUR CAP, stooping.	" 307.
BUST of a MAN in the ACTION of GRIMACE.	" 308.
OLD MAN with LARGE WHITE BEARD.	" 309.
YOUNG MAN, supposed to be William of Orange.	" 310.
MAN with BROAD-BRIMMED HAT and a RUFF.	" 311.
BUST of an OLD MAN with LARGE BEARD and FUR CAP.	" 312.
BUST of an OLD MAN with POINTED BEARD.	" 315.
PORTRAIT of REMBRANDT, full face, laughing.	" 316.
PHILOSOPHER with an HOUR-GLASS.	" 318.
PORTRAIT of REMBRANDT, called "L'Homme a trois crocs."	" 319.
PORTRAIT of REMBRANDT, with haggard Eyes and mutilated Cap.	B. 320.
MAN with MUSTACHE in a HIGH CAP, sitting.	" 321.
BUST of a MAN with BALD HEAD.	" 324.
OLD MAN with LARGE BEARD.	" 325.
GROTESQUE HEAD in HIGH FUR CAP.	" 326.
THE WHITE NEGRO ; or, Morisco.	" 339.
GREAT JEWISH BRIDE.	" 340.
STUDY for JEWISH BRIDE.	" 341.
SAINT CATHARINE.	" 342.
PORTRAIT of an OLD WOMAN SITTING, looking to the right.	" 343.
PORTRAIT of a WOMAN SITTING, looking to the left.	" 344.
YOUNG WOMAN READING.	" 345.
YOUNG WOMAN with HEAD-DRESS of PEARLS.	" 347.
REMBRANDT'S MOTHER.	" 349.
AN OLD WOMAN SLEEPING.	" 350.

HEAD of an OLD WOMAN, etched no lower than the Chin.	B.	351.
do do do do do do do	"	352.
BUST of an OLD WOMAN, lightly etched.	"	354.
OLD WOMAN in a BLACK VEIL.	"	355.
WOMAN with a BASKET.	"	356.
MORISCO WOMAN.	"	357.
BUST of a WOMAN, the lower part oval.	"	358.
WOMAN in a LARGE HOOD.	"	359.
HEAD of REMBRANDT, and other studies.	"	363.
REMBRANDT'S WIFE, and five other Heads.	"	365.
THREE HEADS of WOMEN.	"	367.
THREE HEADS of WOMEN, one asleep.	"	368.
TWO WOMEN on SEPARATE BEDS, and other sketches.	"	369.
REMBRANDT'S HEAD, and other sketches.	"	370.
SKETCH of a TREE, and other subjects.	"	372.

RUBENS (Peter Paul). Born Cologne, 1577, at which place his parents, residents of Antwerp, had taken refuge during a period of Civil War.
ST. CATHARINE. B. 15.

SCHUPPEN (Pieter Van). Born Antwerp, 1623.
PORTRAIT of PIERRE DE BONSY, Cardinal, after Bachichi.
PORTRAIT of LUDOVICI MAGNIS FILIUS LUDOVICUS DELPHINUS, after Francis de Troy. 1684.

SICHEM (Christopher Van). Native of Holland. About 1600.
BUST of a FEMALE. 1613. Wood-cut.

STAREN (Dirk Van). A Dutch Engraver who flourished about 1540.
CHRIST CALLING PETER and ANDREW. B. 3.

SUYDERHOEF (Jonas). Born Leyden, 1610.
PORTRAIT of DAVID NUYTS.

TENIERS (David, the younger). Born Antwerp, 1610.
FLEMISH PEASANTS DANCING.

First state before the heavy border line.

PEASANTS DANCING.

VAN DYCK (Sir Anthony). Born Antwerp, 1599. Carpenter, 21.
PORTRAIT of DE VOS.
Impression before the plate was finished, by Bolswert.

ENGRAVINGS.

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- VAN UDEN (Lucas).** Born Antwerp, 1595.
 LANDSCAPE. B. 21.
 LANDSCAPE. B. 59.
- VELDE (Adrian Van de).** Born Amsterdam, 1639.
 SHEPHERD and SHEPHERDESS with their FLOCKS. B. 17.
 SET of ANIMALS. 10 pieces. B. 1-10.
 First state before the address of Dankert and the numbers.
- VERBOOM (—).** Native of Holland, flourished about 1620.
 LANDSCAPE, with Hamlet. B. 1.
- VLIET (John George Van).** Born Delft, 1610.
 AN OLD MAN with HANDS JOINED. 1634. B. 22.
- VISSCHER (Cornelis De).** Born Harlaem about 1610.
 PORTRAIT of WILLIAM VANDEN ZANDE, after Soutman.
 Impression on vellum.
- THE TRAVELLING MUSICIANS,** after Ostade.
 Second state.
- THE RAT-CATCHER.**
 Fourth state.
- VOSTERMAN (Lucas, the elder).** Born Antwerp, 1578.
 PIETA, after Van Dyck. Heller, 6.
 Second state.
- WATERLOO (Anthony).** Born Utrecht about 1618.
 LANDSCAPE. B. 115.
- WAUMANS (Conrade).** Born Antwerp about 1630.
 PORTRAIT of FREDERICK, PRINCE of NASSAU, after Van Dyck.
 Impression of the first state.
- WIERINX (Anthony).** Born Amsterdam, 1554.
 PORTRAIT of WILLIAM of BAVARIA.
- WIERINX (Hieronymus).** Born Amsterdam, 1552.
 PORTRAIT of PETER CANISIUS.
- WIERIX OR WIERINX (John).** Born Amsterdam, 1550.
 PORTRAIT of ALBERT, ARCHDUKE AUSTRIA.

PORTRAIT ISABELLA CLAR. EUGENIA of SPAIN.

ZEEMAN (Reinier). Born Amsterdam, 1612.
THE TWO BLOCK-HOUSES NEAR AMSTERDAM.

B. 3.

ENGLISH SCHOOL.

ARDELL (James Mc). Born 1710.
PORTRAIT of a RABBI.

BACON F.
PORTRAIT of THOMAS BEWICK.

BLAKE (William). Born London, 1757.
PORTRAIT of JOHN CASPAR LAVATER.
ILLUSTRATIONS of DANTE. 7 pieces.

These plates are among the latest of Blake's Works ; he designed 102, but engraved only 7, and they were left in an unfinished state. This series are proofs ; they all retain the most delicate markings of the dry-point.

From the collection of F. W. Fairholt.

BOGART (F.).
UNKNOWN PORTRAIT, after Quintin Matsys.

COCHRAN (J.).
PORTRAIT of SHAKESPEARE.
Impression on India paper.

COUSINS (Samuel).
PORTRAIT of WM. SHAKESPEARE, after the Chandos Portrait.

DOO (George Thomas). Born Surrey, 1802.
SHYLOCK and JESSICA.

EARLOM (Richard).
FRUIT PIECE, after John Van Huysam.
THE ENCHANTRESS, after D. Teniers.
PORTRAIT of SHAKESPEARE, after the Jansen Portrait.
Impression before letters.

EDWARDS (Edwin).
LANDSCAPE. Etching.
First state on India paper.

LONDON BRIDGE.
First state.

FAITHORNE (William). Born London about 1620.
 PORTRAIT of FRANCIS MOORE.

GRAVES (Robert).
 PORTRAIT of WILLIAM ESDAILE.

HADEN (Seymour).
 THE AGAMEMNON.
 First state.

THE CALAIS PIER.
 First state.

WINDSOR CASTLE.
 First state.

SUB-TEGMINE, Greenwich Park. 12 Burtry.
 THAMES FISHERMEN. 7 "
 Second state.

A BY-ROAD in TIPPERARY. 25 "

WATER MEADOW.

BATTERSEA BRIDGE.

A BACKWATER.

MOUNTS BAY.

YE COMPLETE ANGLER.

SAWLEY ABBEY.

THE FISHERMAN.

KENSINGTON PARK.

20 Burtry.

PENTON HOOK.

TURKISH BATH.

OUT of STUDY WINDOW.

13 Burtry.

BATTERSEA BEACH.

28 "

LORD HARRINGTON'S HOUSE from KENSINGTON GARDEN.
 8 Burtry.

THE TOWING PATH.

51 "

SUNSET on the THAMES.

54 "

FULHAM.

14 "

SHEPPERTON.

50 "

OLD CHELSEA.

29 "

KEW RAILWAY EXTENSION.

52 "

EARLY MORNING in RICHMOND PARK.

33 "

THAMES' SIDE at KEW.

39 "

EGHAM.

10 "

EGHAM LOCK.

11 "

BRENTFORD FERRY.

36 "

SUNSET in TIPPERARY.

30 "

THE TEIVY at CARDIGAN, SOUTH WALES.	47	Burtry.
HOUSE of B. DAVIS, NEWCASTLE in EMLYN.	45	"
KENARTH, SOUTH WALES.	46	"
NEWCASTLE in EMLYN, SOUTH WALES.	41	"
SHERE MILL POND, SURREY.	22	"
EVENING.	41	"
KIDWELLY, SOUTH WALES.	17	"
MYTTON HALL, LANCASHIRE.	9	"
THOMAS HADEN, after Wright of Derby.	1	"
KILGAREN CASTLE, SOUTH WALES.	47	"

HOUBRAKEN (Jacob). Born Dort, 1698.

PORTRAIT of WM. SHAKESPEARE.

PORTRAIT of HIMSELF, after J. M. Quinkhart.

PORTRAIT of MARY, QUEEN of SCOTS.

Brilliant impression.

NORBLIN.

THE ECCE HOMO, in the manner of Rembrandt.

First state on India paper.

SAVAGE (E.).

PORTRAIT of B. FRANKLIN, after D. Martin.

Mezzotint.

SCRIVEN (Edward). Born 1775.

JANE SHORE, after a Picture in the possession of the Family of Hastings, Painted in 1484.

Proof on India paper.

SHARP (William). Born London, 1749.

PORTRAIT of HIMSELF.

Impression on India paper before letters.

CHARLES I., three faces after Van Dyck.

MARY MADALENE, after Guido.

THE DOCTORS of the CHURCH, after Guido Reni.

Impression of the first proof state before the artists' names, and before the coat of arms.

PORTRAIT of JOHN HUNTER, M.D., after Sir Joshua Reynolds.

SHERWIN (John Keyes).

PORTRAIT of SIR JOSHUA REYNOLDS, after a Picture by himself.

Impression on India paper.

THE FORTUNE TELLER, after Sir Joshua Reynolds.

THOMPSON (James). Born Milford, 1790.
 PORTRAIT of DIANA of POICTIERS, after Primaticcio.
 From a private plate. To illustrate Dibdin's Tour in France and Germany, vol. II.,
 p. 478.

TURNER (Joseph Mallord William). Born London, 1775.
 INTERIOR of a CHURCH, from the Liber Studiorum.
 LIBER STUDIORUM. Illustrative of Landscape Compositions,
 Historical, Mountainous, Pastoral, Marine, and Architectural.
 The set complete in 71 plates, in brown paper wrappers, with the initials of the
 artist.

VERTUE (George). Born London, 1684.
 PORTRAIT of WILLIAM SHAKESPEARE.

WATT (James Henry).
 THE PROCESSION of the FLITCH of BACON, after Stothard.
 Impression with open letters.

WEDGWOOD (J. T.).
 PORTRAIT of JOSIAH WEDGWOOD.

WHISTLER (James).
 OLD BATTERSEA.
 First state.

A series of Sixteen Etchings of Scenes on the Thames, and other
 subjects, viz. :

BLACK LION WHARF.	THE LIME BURNERS.
WAPPING WHARF.	THE LITTLE POOL.
THE FORGE.	EAGLE WHARF.
OLD WESTMINSTER BRIDGE.	LIME-HOUSE.
WAPPING.	THAMES WAREHOUSES.
OLD HUNGERFORD.	MILBANK.
THE POOL.	EARLY MORNING (Battersea).
THE FIDDLER.	CHELSEA BRIDGE and CHURCH.

WILSON (B.).
 LANDSCAPE, in imitation of Rembrandt.

WOOLLETT (William). Born Maidstone, 1735.
 LANDSCAPE with ÆNEAS and DIDO, after Jones and Mortimer.
 Impression before letters.
 THE BATTLE at LA HOGUE, after West.
 THE DEATH of GENERAL WOLFE, after West.
 LANDSCAPE with FIGURES and a WATERFALL, after Am. Caracci.

WORLIDGE (Thomas). Born 1701.
THE LAST SUPPER.

Impression from the unfinished plate.

WORTHINGTON (W. H.).
PORTRAIT of SIR HUMPHREY DAVY.
THE CANTERBURY PILGRIMAGE, after Stothard.

Impression on India paper.

PORTRAIT of CANOVA.

Impression on India paper before letters.

FINIS.

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